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ABSTRACT

Model learner outcomes for music education as developed by the State of Minnesota are presented in this document. The material is organized in four chapters. Chapter 1 presents the Minnesota State Board of Education's statements on education values, learner values, philosophy, mission, and goals. Chapter 2 outlines a rationale for arts in the curriculum, specifically music. Chapter 3 presents learner outcomes for music education in 4 sections: elements of music, representative music, music affect, and music and the school. Each music learner outcome is aligned with a State Board of Education learner goal and at least one of the development concepts as outlined in Bloom's Taxonomy. Chapter 4 puts forth a plan for the implementation of a music education curriculum. This plan has six stages: (1) design; (2) assessment; (3) creation; (4) implementation; (5) evaluation; and (6) renewal. Five appendices provide a description of the development of learner outcomes in music; a glossary; Bloom's Taxonomy as adapted to the Minnesota Model; tables for curriculum design and implementation for music education; and a chart of implementation stages. (DB)

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Model Learner Outcomes

for

MUSIC EDUCATION

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Minnesota Department of Education

1990

Model Learner Outcomes for Music Education

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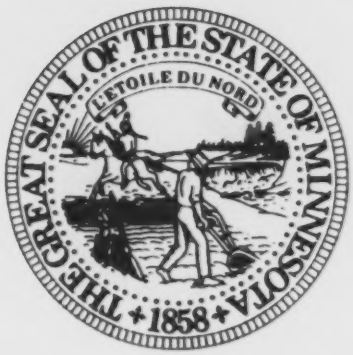

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MUSIC....

THROUGH TIME, A DESIGN OF SOUND AND SILENCE

Model Learner Outcomes for Music Education is dedicated to Dr. Reginald T. Buckner, University of Minnesota, who died February 4, 1989. Dr. Buckner assisted the **Model Learner Outcomes for Music Education** Committee with its focus on an international perspective for music education, including improvisatory experiences and opportunities for creative self-expression.

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PREFACE

America's contemporary social and cultural fabric is rapidly transforming due to shifts in the attitudes, values, and behaviors of its citizens. Demands for flexibility and adaptability are being required of people regardless of their age, geographic location, or cultural background. Amidst this environment of proliferating change, Minnesota's education leaders are remaining steadfast to the dream that education should be equitable and exist without political-legal, sociocultural, economic, or technical boundaries.

A goal of education in general, and music in particular, is to motivate and nurture the individual throughout the seasons and celebrations of life. In order to do this, Minnesota learners shall participate in a breadth of experiences from a wide range of subject area disciplines.

The depth to which learning occurs is closely aligned with the values and beliefs which individuals and their families place on its importance in daily living experiences. Music education in Minnesota is a valued component of every child's education because music:

- is an essential component of individual literacy within one's culture where arts skills, media, and processes are required for self-expression;
- may enhance truths about the world of sciences and communications;
- unleashes significant emotional power by itself as both an ends and a means for personal and group expressions;
- aids in self-identity and universal awareness;
- supports intuitive and improvisatory responses for self-expression;
- cultivates self to greater depths of thought and creativity;
- enhances preservation of values basic to cultural beliefs and expectations;
- functions as a stimulation for entertainment and socialization;
- extends insight and challenges communication processes for knowing about, listening to, producing, performing, moving, conducting, reading, writing, analyzing, creating, improvising, arranging, and judging music; and
- prepares learners to live with respect for limited natural resources.

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- The **model learner outcome committee** attended six days of learner outcome development meetings and reviewed each primary draft of the document during the three years of its development.

- **Advisors** provided consultation for specialized areas of the document.

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Chapter 1

Music Education

Minnesota State Board of Education Education Values, Learner Values, Philosophy, Mission and Goals

Chapter 1

Minnesota State Board of Education Education Values, Learner Values, Philosophy, Mission, and Goals

School districts nationwide are striving to improve the learning experiences of their students. For the last three decades, there has been a heightened interest in improving all aspects of education processes with the assistance of students, parents, educators, and the community at large.

The documents which constitute the Minnesota Department of Education's **Coordinated Model for Educational Improvement** incorporate many of the issues addressed by the public and the Legislature in reports on the status of public education. One of these documents, **Goal and Outcome Specification Process**, suggests a set of procedures for appropriately involving the public from the curriculum design through evaluation stages.

These procedures include public participation in the development of statements of values, philosophy, mission, and learner goals. These sets of statements create a systematic means by which to address specific concepts ranging from values to learner goals. When combined, these statements give form and direction to public education and provide a framework from which skilled teaching professionals may develop learner outcomes for each subject area.

The following sets of statements were created by the Minnesota State Board of Education and the Minnesota State Legislature. They serve two purposes. First, they provide one model or example for districts to use when improving the learning experiences of their students. Second, they form a step-by-step process for developing learner outcomes for each subject area. Only the **Mission Statement for Public Education** adopted by the Legislature gives explicit direction to public schools. All other parts of this document serve as suggestions for school districts to consider when developing their learner outcomes.

Minnesota State Board of Education
Education Values

We believe the following values are preeminent for an education system. These attributes are to be reflected in all educational programs and operations.

ACCOUNTABILITY - A condition in every school whereby each is able to justify its use of public resources by effectively fulfilling its mission of learning.

EFFECTIVENESS - A condition in every school whereby each accomplishes its mission at a performance level defined by learners, parents, citizens of the community and state, and their representatives.

EFFICIENCY - A condition in every school whereby each accomplishes the highest possible level of excellence with available resources.

EXCELLENCE - A condition in every school whereby the highest possible standards for performance are expected of all students and staff.

FLEXIBILITY - A condition in every school which results in meeting the needs of learners through sensitive and creative responses to changing circumstances.

HUMAN EQUITY - A condition in every school which offers equal opportunity and appropriate individualized support to each staff member in employment and professional growth and to each learner in the educational process. Also, a condition which, fully, fairly, and accurately portrays various cultures, races and genders in the instructional program.

RESPONSIBILITY - A condition in which the school recognizes that the parent has primary responsibility to assure the child is educated, and in which a partnership exists between the school, community, parent, and the learner to identify the learning goals and needs of the child or adult learner and provide appropriate learning opportunities through which those goals can be met.

RESPONSIVENESS - A condition in every school whereby diversity of personal and group needs and aspirations are expected, accepted, encouraged, and routinely addressed.

SYSTEM EQUITY - A condition in the education system whereby each school is provided with the resources necessary to assist all learners in achieving excellence.

WHOLENESS - A condition in every school whereby each gives necessary and appropriate consideration to the potential career needs, spiritual, social, emotional, and physical growth of each learner and staff member as it designs and implements educational programs.

VISIONARY - A condition in the education system whereby emerging trends which will affect the knowledge and skills required to be a successful adult are examined and the knowledge gained is used to produce appropriate changes in the system's course content, procedures, and goals for learners.

Minnesota State Board of Education
Learner Values

We believe that helping students develop the following values is a primary purpose of education.

ACCOUNTABILITY - A condition which enables individuals to know, understand, accept the impact, and respond to consequences of their personal actions and decisions.

CITIZENSHIP - A state of understanding, appreciating, and supporting the institutions of American government and society which foster an ability and willingness to participate in the democratic process and in socially beneficial service activities.

COMPASSION - Sensitivity to the conditions affecting the lives of others and a commitment to assist others when appropriate and possible.

COMPETENCE - A quality which enables individuals to attain maximum levels of knowledge, skill, attitudes, and affect commensurate with their potential.

COOPERATIVENESS - A quality which enables individuals to interact with others in a manner which is mutually beneficial for all participants involved in the interaction.

CREATIVITY/FLEXIBILITY - A quality which enables individuals to act or express themselves in original, productive, or unique ways.

ETHICS - Rules or principles of conduct used to display consistent personal and professional integrity and to demonstrate an acceptance for responsible actions for the benefit of others.

HONESTY - A quality used to demonstrate fair, upright, and straightforward conduct of human interaction.

LEARNING - An act or process of acquiring knowledge, skills, and attitudes which increases personal levels of fulfillment and competence in human endeavors.

PROBLEM SOLVING - A process used to identify, frame, or propose original, improved, or renewed solutions to existing and emerging problems.

RESPONSIBILITY - A state of fulfilling obligations of economic self-sufficiency and active commitment to the common good of society.

SELF-ACCEPTANCE - A state in which individuals possess a positive self-image; assert their rights appropriately; hold personal, physical and emotional well-being as an ideal; recognize personal talents with confidence and humility; accept personal limitations; and cultivate potential.

SPIRITUALITY - A quality of nurturing one's inner spirit as a positive and creative force which transcends the human and the material.

THINKING - A state of reflection and reasoning wherein individuals strive to improve mental and sensory perceptions for making informed judgements.

The Minnesota State Board of Education
Philosophy of Education

We Believe That...

- Every person can learn.
- Learning is a lifelong process.
- Every person must understand and accept self before he or she can become a contributing member of society.
- Each person has gifts which the education program must seek, identify, and help to maximize.
- Advancement of the human race requires individuals who are honest, responsible, compassionate, cooperative, creative, and competent.
- The state and local communities have a shared responsibility to assist each person in learning.
- Each community has a shared responsibility with parents for meeting the needs of each child.
- The community and its school system must continually look to and strive to meet the future education needs of society.
- The education system must assist each person to become functional in an increasingly global and interdependent world.
- The education system must lead people to value and accept a wide diversity in human behaviors, sophistication, and values.
- The education system must maintain high standards for responsiveness, human equity and system equity in the provision of educational opportunities.
- Decisions regarding planning, implementing, and maintaining learning opportunities must be vested as close to the individual learner as efficient use of public resources allow.
- School systems must implement programs that stress the intellectual development of each learner in concert with the spiritual, social, emotional, and physical development of the learner.

- School systems must model and nurture creativity in learners.

- School systems must maintain opportunities for all learners to develop competence in personally selected areas of human development.

- Professional educators have a responsibility to remain current with evolving knowledge about human growth and development, learning theory, and knowledge of subject matter.

- Professional educators and elected or appointed education policymakers have a responsibility to account to the public for the excellence of their efforts.

- Professional educators and elected or appointed education policymakers have a responsibility to use public resources prudently and efficiently.

- Staff employed in schools must model the behaviors they are assisting learners to develop.

Minnesota State Board of Education
Mission Statement

The Minnesota State Board of Education will provide the vision, advocacy, and leadership to significantly improve the quality of education throughout the state.

Mission for Public Education

As adopted by the Minnesota Legislative Commission on Public Education and enacted into law, Chapter 240, Laws of 1985

The purpose of public education is to help individuals acquire knowledge, skills, and positive attitudes toward self and others that will enable them to solve problems, think creatively, continue learning, and develop maximum potential for leading productive, fulfilling lives in a complex and changing society.

Minnesota Department of Education
Mission Statement

The Minnesota Department of Education provides leadership, service, and regulation to maintain and improve an equitable, uniform, and quality system of public education for all learners. It provides leadership as an advocate for education by defining quality education and by seeking the resources necessary to meet the needs of all learners.

The Department provides service through informational and technical assistance which will improve the productivity and performance of students and staff, and will provide opportunities for the development of the potential of all learners. It regulates education by maintaining, interpreting, and enforcing Minnesota State Board of Education rules and state and federal laws.

Minnesota State Board of Education
Learner Goals

The following learner goals are a general statement for the purpose of education, they describe the type of person who graduates from a Minnesota school and are a model for local goal adoption.

A. To effectively participate in learning activities, each learner will master:

1. Reading literacy to gather information and data, gain perspective and understanding, and as a leisure activity
2. Writing to explain, describe, and express a point of view and feelings
3. Listening to gather information and data and gain perspective and understanding
4. Speaking to explain, describe, express a point of view and feelings, and to discuss an issue
5. Numerical literacy to apply arithmetic functions to life situations
6. The use of a variety of tools, including electronic technology, to enhance learning
7. Viewing and observing to gather information and data, gain perspective and understanding
8. Self-expression through visual and performing arts

B. To provide a foundation for meaning in life, each learner will accumulate and apply knowledge and develop the understanding:

1. To participate in lifelong learning
2. To live successfully within local, state, national, and world political and social structures

3. To examine personal beliefs and values and their relationship to behavior

4. To make ethical and moral decisions

5. To be a responsible citizen of the community, nation, and the world

6. To practice stewardship of the land, natural resources, and environment

7. To know the impact of human life on nature and the impact of natural phenomena on human life

8. To express self through artistic creation

9. To know career options and the general education requirements for each

10. To know world and national economic conditions to make informed decisions on consumer products, occupations, career needs and use of resources

11. To select or prepare for a series of occupations which will personally satisfy and suit one's skills and interests

12. To manage personal affairs

13. To communicate and relate effectively in a language and about a culture other than one's own

14. To know the importance of geographic location in the functioning of contemporary society

C. **To think, decide, resolve issues, and meet needs creatively, each learner will:**

1. Compare, differentiate, relate information and facts, and apply knowledge

2. Combine various facts, situations, and theories to formulate hypotheses or develop solutions

3. Critique and make judgments about materials, conditions, theories, and solutions

4. Generate and value creative alternatives

5. Create musical, visual and verbal images, and movement as a means of self-expression

D. To value, understand, and accept human interdependence, each learner will:

1. Seek interactions and feel comfortable with persons who are different in race, religion, social level, or personal attributes

2. Understand the interrelationships among complex organizations and agencies in modern society

3. Understand society's responsibility for dependent persons of all ages in a manner consistent with the growth and development needs of those persons

4. Understand how the citizens of the United States are geographically and socially connected to people and places in other parts of the world

E. To value, understand, and accept the diversity of humankind, each learner will:

1. Base actions and decisions on the knowledge that individuals differ in many ways

2. Base actions and decisions on the knowledge that values and behaviors differ from one social group to another

3. Base actions and decisions on the understanding that lifestyles and behaviors reflect the value system of the society in which they were learned

4. Judge other's actions with an understanding of the personal and social context of that action

5. Understand people of other cultures through their visual and verbal arts, music, and creative movement

6. Accept that there is more than one way of being human

7. Base actions and decisions on the understanding that as individuals move from one society to another, they can learn lifestyles and can learn to behave appropriately in different societal contexts

8. Act on the belief that human behavior is influenced by many factors and is best understood in terms of the context in which it occurred

F. To address human problems through group effort, each learner will develop the knowledge, skills, and affect essential to:

1. Act in accordance with a basic ethical framework incorporating the values which contribute to successful community life such as honesty, fairness, compassion, and integrity

2. Understand the importance of working in groups to achieve mutual goals

3. Be able and willing to provide leadership in resolving personal and societal issues

G. Each learner will effectively resolve conflicts with and among others by:

1. Assuming responsibility to form productive and satisfying relationships with others based on respect, trust, cooperation, consideration and caring for other persons

2. Acting on the belief that each individual has value as a human being and should be respected as a worthwhile person

3. Resolving conflict in the manner most beneficial to society

H. Each learner will act on contemporary events and issues with a perspective of their historical origin by:

1. Understanding the origin, interrelationship, and effect of beliefs, values, and behavior patterns on world cultures

2. Understanding one's own culture and historical heritage through the political, literary, aesthetic, and scientific traditions of the past

3. Being familiar with the ideas that have inspired and influenced humankind

4. Understanding the manner in which heritages and traditions of the past influence the direction and values of society

I. Each learner will develop a positive attitude toward self demonstrated through:

1. A feeling of positive self-worth, security and self-assurance

2. A willingness to live with one's strengths and weaknesses

3. A knowledge of one's own body and a positive attitude toward one's own physical appearance

4. Understanding that efforts to develop a better self contribute to the development of a better society

5. Understanding that self-concept is acquired by interaction with other people

6. Appropriate control or release of emotions

J. To set and achieve personal goals, each learner will develop the ability to:

1. Select appropriate personal learning goals

2. Make decisions about one's life

3. Plan, organize, and act to realize one's goals

4. Accept responsibility for personal decisions and actions

5. Work now for goals to be realized in the future

6. Select viable alternatives for action in changing circumstances

K. **To cope with change, the learner will:**

1. Initiate appropriate change while respecting existing structures and concepts
2. Tolerate ambiguity
3. Understand that coping with change is a lifelong process
4. Understand and accept the changing nature of work and the potential need to change careers several times
5. Use career information and counseling services to make informed and satisfying vocational choices

L. **To lead a healthy, fulfilling life, each learner will:**

1. Assume responsibility for one's own physical and mental health and safety by establishing a daily regime of positive behaviors which will maintain mental and physical health, and motor fitness
2. Make informed decisions about health products and services
3. Make a lifestyle which promotes healthful family living
4. Understand public health measures and their effect on the individual, family, community, and the environment
5. Be able to enjoy play-skill activities which include understanding, cooperation, accepting rules, controlling emotions, following group process, and acquiring self-satisfaction

M. **To lead a productive life and actively contribute to the economic well-being of our society, each learner will develop the work readiness skills of:**

1. Applying the basic skills of communications, computation, and scientific principles to real-life situations in a technological society
2. Defining and interpreting the nature of the work force in terms of one's own challenges and opportunities

3. Leadership and citizenship necessary to succeed as an active agent in a changing work force

4. Understanding employment opportunities, job seeking and keeping skills, and specific work skills as they relate to transition from school to economic productivity

5. Developing pride in good work and expecting quality in products and services

6. Adopting a positive attitude toward work, including an acceptance of the necessity of making a living and an appreciation of the social value and dignity of work

Chapter 2

Music Education

A Rationale for Arts in the Curriculum

Chapter 2

A Rationale for Arts in the Curriculum

Minnesota has established and maintained a longstanding commitment to the arts in the education of its school-age citizens. For nearly two decades, arts education has maintained a prominent and visible place in Minnesota's schools and communities as a result of legislative initiatives and through public and non-public support for the arts.

Paul Lehman, Past President of the Music Educators National Conference, established a fundamental rationale for arts in the education of this nation which is embraced as critical to the needs of all Minnesota school-age learners.

- *The arts are an essential part of the curriculum and should be an important component in the education program of every young person.*
- *The arts require serious study.*
- *The arts program should be directed to all students and not only to the talented.*
- *There is no such thing as "arts education" as a single entity.* (Lehman 1988)

Minnesota includes music, visual art, dance, theater, and media arts in its definition of arts education. The arts may be valued as discrete disciplines, they may be combined with two or more arts forms, and/or they may be integrated into the general curriculum.

A Rationale/Philosophy of Music Education

Part of Minnesota's commitment to music education rests in the belief that the arts must flourish within its schools in order to help learners recognize, respect, and identify with aspects of their own culture and those of others. The study of music ensures that cultural systems and traditions will be preserved and that citizens will develop a recognition of emerging and representative styles of music throughout the world.

- Music education is an essential component of each child's learning experiences at every grade level and is a necessary component in the development of an educated and disciplined mind.
- Music education is vital to fostering creative growth of individuals throughout their lives and serves as a basis for preserving and celebrating one's own and shared heritages.
- Music contributes to every discipline within the school curriculum and enhances students' enjoyment of schooling experiences which proffer socialization and academic rewards.

Music Education in the School Curriculum

- Music education experiences should be provided on a regular basis at each grade level from pre-kindergarten through twelfth-grade levels.
- Music education requires a conceptual and contextual framework from which experiences may be introduced, reinforced, mastered, and reviewed.
- Music education may be taught in a variety of settings and through diverse courses with individuals and/or groupings of learners.
- Music education may be provided through teaming strategies of music and classroom educators who integrate music with other disciplines.

Program Level Learner Outcomes for Music Education

Model Learner Outcomes for Music Education has been created to fulfill broad learner goals of the State Board of Education. Those learner goals describe the knowledge, skills, and attitudes which learners may acquire or achieve as a result of active participation in Minnesota's K-12 public education. The learner goals are based on the mission for public education which was adopted by the Minnesota Legislature. They were designed in consideration of present and future intellectual, social, emotional, physical, and career/vocational needs and desires of the students and adults in contemporary society.

Program Level Learner Outcomes define the scope and breadth of study in music education. They represent those contributions which music education makes to the full range of learner goals. The implementation of the Program Level Learner Outcomes for music education assures both depth and breath in sequential learning experiences.

Program Level Learner Outcomes appear in Rule 3500.1075 in the fine arts section of the Program Level Learner Outcomes. This section includes music, theater, dance, visual art, and media arts. In subpart 3, A-F of that rule, "opportunities will be provided for each student to learn to listen, observe, read, write, and move, especially in relation to symbolic and/or nonverbal visual and aural communications; demonstrate artistic expression through production and performance in stages of problem formulation through solution; analyze and understand the relationships among cultures, styles, and historical periods; create, compose, arrange, and improvise through approaches or techniques using artistic media, the body, instruments, and/or the voice; interpret, evaluate, and/or judge artistic works or expressions; and understand and explore career opportunities in the fine arts."

Program Level Learner Outcomes for Music Education

The Program Level Learner Outcomes, identified in Subpart 3, A-F of Rule 3500.1075 are expanded to include the following components for music education:

1. Learners, regardless of their age, socioeconomic, and cultural backgrounds or geographic location will receive music instruction and participate in music learning experiences as a regular part of their academic program.

2. Learners will know about, listen to, and seek musical works and explore their development within the context of the culture and time period in which they were created.

3. Learners will respond to and value music as a means of communicating verbally, aurally, and kinesthetically.

4. Learners will develop critical and creative thinking skills through opportunities which maximize their learning potential and minimize limitation and interference.

5. Learners will understand that music provides them with a vehicle for self-expression and aids in the development of a healthy self- esteem.

6. Learners will use music to create an environment where socialization and enjoyment may occur.

7. Learners will describe why they value the arts as an important aspect of their lifetime experiences.

8. Learners will acquire musical insights and expand their academic, social, and cultural potential through a sustained study of music throughout their lives.

9. Learners will solve problems creatively using production, performance, analysis, composition, and evaluation as tools toward that end.

10. Learners will experience the phenomenon of musical performance and creativity as a means of maximizing human potential, both as participant producers as well as consumers of music.

11. Learners will read and write music terms and symbols as readily as they read any global language.

12. Learners will learn to judge the quality of music by analyzing and describing it from diverse cultural perspectives.

13. Learners will use music to strengthen and preserve their own cultural ties as well as those of others within the context of world musics.

14. Learners will listen to, read, write, create, produce, and analyze music for the purpose of making informed judgments based on what they know, do, respond to, and value.

15. Learners will judge or evaluate music with emotional sensitivity based on the knowledge, skills, and attitudes they acquire in school and community environments.

Status of Music Education in Minnesota

Minnesota has maintained a consistent and longstanding commitment to arts education at both the state and local levels. In 1973, the Minnesota Alliance for Arts in Education was formed to advocate for the development, coordination, and implementation of comprehensive arts education programs for all Minnesota school-age learners.

Within three years, the Governor's Commission on the Arts recommended funding to employ licensed arts specialists in every elementary school and to provide inservice opportunities for elementary classroom teachers. The first step toward meeting the Governor's goals was initiated through K-6 Categorical Arts Aid legislative appropriations from 1985 to 1988. Other actions involving measurable, meaningful, and relevant change in music education were initiated as follows:

Statewide Assessment of Student Achievement in Music

Student achievement in music was measured through two statewide music assessments in 1981 and 1984 respectively. Each assessment was used to determine how Minnesota students compared with other Midwestern students in the assessment's six population groupings and throughout the nation. The music assessments were conducted for grades 4, 8, and 11 to determine learner achievement in music.

Statewide Surveys of Music Education Staff

In 1981, 1985, and 1988 respectively, statewide surveys of music programs were conducted to determine the status of music education in Minnesota's public schools. Data from the surveys were used to help professional music education organizations generate language for a State Board of Education rule pertaining to equitable assignments of pupil-teacher staffing ratios for elementary and secondary music education. The rule, adopted in 1987 and 1988 as two different units, is described in the **Guide.**

The data from the 1988-1989 statewide music educators survey was used to provide current information about music education, to define areas of desired instructional change, and to serve as a basis for making decisions regarding needs for institutional innovations. The data included responses from at least one music educator in eighty-nine percent (89%) of Minnesota's 433 school districts. The summary below features highlights for that survey.

The Music Curriculum

- Over sixty-five percent (65%) of the district respondents who reported having a written music curriculum would revise or expand their music curriculum if they received inservice training or assistance. Within the curriculum format, a majority of the respondents would include aspects of knowing about music, listening to music, reading and writing music, producing music, analyzing music, creating music, and making musical judgments.

- Experiences which focus on the listening and performing of music were most frequently used in music education.

- Over ninety percent (90%) of the respondents provide live performances in the school district, and ninety-four percent (94%) of the districts release students from classes to participate in field trips for musical performances.

- Over half of the respondents begin elementary music in kindergarten and offer it through eighth grade.

- A majority of the respondents begin orchestra at grades four and five; choir in grades five through seven; and concert band in grades five and six.

Course Offerings in Music

- Over half of the courses offered for music instruction in Minnesota included elementary and middle school/junior high classroom music; elementary recorders; middle school/junior high, and senior high marching and concert band; senior high jazz band; junior and senior high concert choir; and middle school/junior high and senior high individual lessons and group sectionals.

- The courses provided least often in school districts included senior high music fundamentals; middle school/junior high music dictation; elementary jazz and marching band; elementary orchestra; middle school/junior high and senior high guitar and folk instrumental music; middle school/junior high and senior high keyboards; middle school/junior high and senior high recorders; elementary and middle school/junior high madrigal; elementary and middle school/junior high pop choir and swing choir; senior high music history; middle school/junior high and senior high music of world cultures; senior high music appreciation; and music arranging, composition, improvisation, and synthesizers/computers at all grade levels.

Instructional Materials and Equipment

- Over forty percent (40%) of those responding say their district music departments have computers dedicated to music education regardless of district student population. Suburban districts use computers regularly (approximately 25% in each category) for student evaluation, word processing and recordkeeping, music composition and theory, and data management.

- A majority of the respondents provide instruction with the following instruments: keyboards, mallet instruments, and recorders. Fewer than half of the respondents provide instruction on the following instruments: folk instruments, samplers/synthesizers, and guitars.

Music Instruction

- In suburban school districts and cities with populations over 2000 students, a majority of the respondents indicated that they teach elementary music full time. Over half of the respondents in suburban school districts and large cities of St. Paul, Duluth, and Minneapolis teach music at the secondary level full time.

- Ninety-nine percent (99%) of the elementary music respondents indicated that they use commercially published music texts for music instruction.

- The methods or approaches of music instruction which are used most frequently in Minnesota are those of Kodaly and Orff.

- When comparing data from surveys over time, learners are spending less time in music classes at the elementary level than they did in 1980. Learners met with a music specialist for an average of 82 minutes per week in 1980.

- Only thirty-three percent (38%) of the music specialists who responded to the 1988-1989 survey met with learners between seventy-six and one hundred thirty minutes per week.

- On the average, almost half of the respondent music specialists (48%) taught each elementary music student between 46 and 75 minutes per week.

- Over eighty percent (80%) of the respondents indicated that music was taught by classroom teachers for fifteen minutes or less per week. These data are consistent with findings from surveys of 1981 to the present.

- Twenty percent (20%) of the respondents indicated that they teach over 1200 students per week, which is in excess of the elementary pupil-teacher staffing ratio rule.

Music Evaluation

- Over ninety percent (90%) of the respondent music educators expressed interest in the using the test itembank for music evaluation if trained on its use. They are committed to inservice instruction with the equipment once it is available in their districts.

- Most of the music educators would use music evaluation instruments if auditory stimuli (music and sound) are provided.

- More than half of the school district respondents evaluate students based on criteria of achievement, participation, effort, and other means.

- Music education grades are awarded equal weight to other disciplines within the curriculum in over half of the elementary respondents' schools, over sixty-five percent of the respondents' middle schools, and seventy percent of the junior and senior high respondents' schools.

Arts Administration and Management

- Only seventeen percent (17%) of the respondents indicated that they are given release time to serve as their district's music coordinator or music contact person. However, ninety-three percent (93%) of the respondents indicated that they share Minnesota Department of Education information with colleagues. For those respondents who receive release time for coordinating a music program, over ninety percent (90%) of them receive less than two hours per week to carry out this responsibility.

- Only eight percent (8%) of the respondents have a fine arts requirement for graduation.

- Thirty-five percent (35%) of the respondents with a three-year high school format permit a range of between four and nine credits toward the 15 required credits for graduation. Fifty-eight percent (58%) of the respondents with a four-year high school format permit a range of between four and nine credits of music toward the 15 required credits for graduation.

Reference

Lehman, Paul R. "What Students Should Learn in the Arts." **Content of the Curriculum.** (1988): 109-110.

Chapter 3

Music Education

Learner Outcomes for Music Education

Chapter 3

Learner Outcomes for Music Education

Model Learner Outcomes for Music Education includes a collection of learner outcomes which indicate what a student will do, know, value, or respond to as a result of instruction provided by certified music educators with the support of classroom educators. The learner outcomes in this chapter are designed in a manner which enables local school districts to establish an instructional plan or curriculum which will meet their district needs.

Minnesota's school districts develop the procedures for their music curriculum cycles in a variety of ways. **Model Learner Outcomes for Music Education** may function as an example or sample for local school districts to follow when advancing both the process and content of a music curriculum from rationale/philosophy through renewal stages. This model includes step-by-step processes of assessing, designing, creating, implementing, evaluating, and renewing learner outcomes.

Organization of the Model Learner Outcomes for Music Education

In this chapter, the **Model Learner Outcomes for Music Education** publication is organized into four sections pertaining to the approach one may make to music teaching and learning.

Each of the four sections (A-D) of this chapter includes learner outcomes for *symbols and terms* and *expressive qualities*. This enables the music vocabulary as well as the aesthetic components of each section to be overviewed.

Section A, **Elements of Music**, includes definitions and components of the following six music elements of music.

- **Duration** includes beat, rhythm, meter, and tempo.
- **Pitch** includes tonal systems with intervals, scales, key signatures, and modes.

- **Texture** includes music chord types and chord progressions.
- **Timbre** includes vocal, instrumental, electronic, and environmental timbres along with a segment on tone color.
- **Dynamics** includes music range and intensity.
- **Design** includes melodic devices used within compositions as direction, contour, motif, phrase, and sequence.

Section B, **Representative Music**, integrates the elements into representative music works of popular and world musics. This section presses for greater awareness of musics from both multicultural and international perspectives. Section B includes descriptors for those criteria which denote music of quality from diverse time periods, cultures, and traditions. The focus of popular music is upon "music indicative of particular times and people" which may be targeted for commercial reasons.

Section C, **Music Affect**, pertains to music affect which comes about through active participation in music experiences. It is used to explore attitudes and perceptions about music, feelings evoked through music, and behaviors which serve as responses to music.

Section D, **Music and the School,** attends to the daily living events of individuals who participate in and with music for aspects of socialization, entertainment, and fulfillment in living. It is used to concentrate on an integration of music with other arts disciplines and music within the general school curriculum. It includes a segment on various vocational and avocational pursuits available to individuals and groups through music. It also addresses compelling arguments for the study of music in relationship to music and society.

The **Model Learner Outcomes for Music Education** were developed into a comprehensive format which incorporates a taxonomy of seven broad outcomes. In order to accommodate diverse cultural systems and learning styles of learners, each of these seven outcomes, as they are popularly referenced, should be webbed into daily instructional strategies and activities.

Adaptation of the Taxonomy for the Music Test Itembank

When the initial structure of the document was created, it was established as a taxonomy from lower to higher levels of music learning. The Department of Education recognizes the need for such a hierarchy and has assigned each music concept level learner outcome with a cognitive level under the Development Emphasis category of the Model Learner Outcomes printed in this chapter.

Every learner outcome in this chapter has been paired with one of four cognitive levels of Bloom's taxonomy. This taxonomy, an abbreviated version of Bloom's taxonomy, will be used with the statewide itembank program and includes the following categories: 1) knowing, 2) applying, 3) integrating, and 4) judging music.

Sequencing Concepts into Levels

Music education may not always be provided as a consistent, systematic program for all students at all grade levels across every school district. Therefore, the learner outcomes included in this chapter are presented as a sequenced progression of six levels which are designed to provide direction regardless of the learner's background or entry into the music program.

The music learner outcomes were created so that learners may progress from one level to the next within a conceptual area. The amounts of time devoted to music instruction and the types of instruction which students receive from a music specialist or classroom teacher should be influenced by local district expectations of student achievement throughout all levels.

Some districts may associate levels with grades of students. For instance, a district may want to match level one with grades one and two; level two with grades three and four; level three with grades five and six; level four with grades seven and eight; level five with grades nine and ten; and level six with grades eleven and twelve.

Although there may be some logical associations between Level one and students' readiness in grades one and two, this is not the intent of this model. Instead, these levels provide focus on the order or sequence of learner and student readiness. When students understand a concept learner outcome at one level and demonstrate this understanding through an evaluation created by district music staff, they may be moved to the next concept level.

Essential Outcomes, A Legislative Mandate

Essential outcomes are learner outcomes which are deemed necessary for all students regardless of their long-term pursuits or interests in music education. The *essential* outcomes constitute approximately one-third of the music outcomes and are underscored in this section. The Minnesota Legislature requires that every public school district "adopt learner outcomes for each subject area at each grade level that includes the *essential* learner outcomes adopted by the State Board of Education." These essential learner outcomes are used to evaluate student achievement, a sample of which will be used for the 1992 statewide music assessment to determine student achievement in music education statewide.

Affective and Psychomotor Domains

The affective and psychomotor domains supplement the cognitive domain for the music learner outcomes. However, for clarity of presentation in this chapter, the first line of the **Development and Concept Emphases** for each learner outcome pertains to the cognitive domain, and the second line pertains to affective or psychomotor domain(s).

The "Mighty Seven"

The following chart illustrates the associations which may be made between the seven music outcomes categories, the six sequenced levels of music learning, and the abbreviated cognitive taxonomy used with the statewide test itembank.

THE "MIGHTY SEVEN"

Alignment by Taxonomies, Levels, and Outcomes

Test Itembank Cognitive Taxonomy	Bloom's Taxonomy	Learner Outcomes in Music Education by Level
KNOWING	Knowing	Level One Knowing About Music(Memorizing Music and Recalling Facts)
APPLYING	Comprehending	Level Two Listening to Music
	Producing	Level Three Producing or Performing Music (Singing, Playing Instruments, Moving, and Conducting Music)
	Applying	Level Three Reading and Writing Music
INTEGRATING	Analyzing	Level Four Analyzing Music Theoretically, Historically, and Culturally
	Synthesizing	Level Five Creating Music (Composing, Arranging, and Improvising Music)
JUDGING	Evaluating	Level Six Making Musical Judgments

MODEL LEARNER OUTCOMES FOR MUSIC EDUCATION

STATE BOARD OF EDUCATION LEARNER GOALS	MUSIC LEARNER OUTCOMES	DEVELOPMENT AND CONCEPT EMPHASES	TEST ITEM BANK
	A. THROUGH THE ELEMENTS OF MUSIC, STUDENTS WILL:		
	1. DURATION		
	1a. Duration Defined (Note and Rest Values)		
A3, C1	1. Recognize differences in length of musical sound and silence (LEVEL 1)	Knowing	
A6	2. Demonstrate note and rest values in rhythmic patterns (LEVEL 1)	Applying Psychomotor	
B1	3. Identify note and rest values in combinations of rhythmic patterns (LEVEL 2)	Applying	
C1	4. Combine multiple phrases of rhythmic patterns. (LEVEL 3)	Integrating	
	1b. Beat (Pulse)		
C1	1. Discover and respond to beat (LEVEL 1)	Knowing Psychomotor	
C1	2. Recognize beat as a unifying element (LEVEL 1)	Knowing	
C1	3. Determine presence or absence of beat (LEVEL 1)	Applying	
C1	4. Discover and respond to subdivisions of beat (LEVEL 1)	Applying Psychomotor	
C1, C2	5. Sing/play four or more measures of music with a steady beat. (LEVEL 2)	Integrating Psychomotor	
	1c. Rhythm (Syncopation, Patterns)		
C1	1. Identify repeated and non-repeated rhythmic patterns (LEVEL 1)	Knowing	
C1	2. Write rhythmic patterns using notes and rests (LEVEL 1)	Applying	

C1	3.	Differentiate between steady beat and rhythmic patterns (LEVEL 1)	Applying
C1	4.	Sing/play rhythmic ostinati (LEVEL 1)	Applying Psychomotor
C2	5.	Read/write rhythmic ostinati (LEVEL 2)	Integrating
C2	6.	Sing/play multiple line rhythmic notation from a score (LEVEL 2)	Applying Psychomotor
C1	7.	Identify the presence of a rhythmic motif or motive (LEVEL 2)	Knowing
C1	8.	Sing/play a variety of rhythmic patterns or phrases (LEVEL 2)	Knowing/Applying Psychomotor
C1.	9.	Identify syncopated patterns in a music example (LEVEL 2)	Knowing Multicultural/ International
C2	10.	Read/write more than one rhythmic pattern or phrase (LEVEL 2)	Applying/Integrating
C1	11.	Distinguish among rhythmic patterns which occur within a motive, phrase, or section (LEVEL 3)	Applying Multicultural/ International
C2	12.	Read/write multiple line rhythmic notation from a score (LEVEL 3)	Integrating
C1	13.	Read and compare rhythmic patterns in various music examples (LEVEL 4)	Applying Multicultural/ International
A8, B8, C5	14.	Compare/contrast two or more live or recorded music examples with regard to rhythmic components using a previously learned music vocabulary (LEVEL 4)	Integrating Multicultural/ International
A8, B8, C5	15.	Write two or more live or recorded music examples with regard to rhythmic components using a previously learned music vocabulary (LEVEL 4)	Integrating
C2, C3	16.	Identify the rhythmic components of a given musical work using a previously learned music vocabulary and citing other music examples (LEVEL 5)	Integrating Multicultural/ International
A8, B8, C3, C5	17.	Create/write a composition in which rhythmic motives, phrases or sections serve as the unifying element. (LEVEL 6)	Integrating

1d. Meter (Duple, Triple, Other)

C1	1.	Understand the use of accent in creating meters in music (LEVEL 1)	Knowing
C1	2.	Determine presence or absence of meter (LEVEL 1)	Knowing
C1	3.	Distinguish among downbeat and upbeat (LEVEL 2)	Knowing
C1	4.	Move in response to duple meters and triple meters (LEVEL 2	Applying Psychomotor
C1	5.	Identify meter indications in a printed music example (LEVEL 2)	Applying
C1	6.	Identify duple and triple meter (LEVEL 2)	Applying
A8, B8, C1, C2	7.	Sing/play rhythmic patterns in duple meter and triple meter (LEVEL 2)	Applying
A8, B8	8.	Write four measures of music notation and insert bar lines (LEVEL 3)	Applying/Integrating
A8, B8, C5	9.	Read/write rhythmic patterns in duple meter and triple meter (LEVEL 3)	Applying/Integrating
A8, B8	10.	Sing/play music which demonstrates irregular and changing meters (LEVEL 3)	Integrating Psychomotor
C2	11.	Identify regular, irregular, and changing meters while listening to music examples and reading music scores (LEVEL 3)	Integrating Multicultural/ International
C2, C3	12.	Create movements which demonstrate knowledge of changing meter (LEVEL 4)	Integrating
C3	13.	Recognize and interpret differences in meter within selections. (LEVEL 5)	Judging

1e. Tempo

C1	1.	Identify and define tempo as the speed of a beat (LEVEL 1)	Knowing
C1	2.	Recognize tempo changes (LEVEL 1)	Knowing
C1	3.	Discover and respond to elongations of the sounds (LEVEL 1)	Knowing Psychomotor
C1	4.	Identify and describe tempo markings in a music example (LEVEL 3)	Knowing
C2	5.	Alter tempo to achieve different effects (LEVEL 3)	Applying

C1	6.	Recognize tempo changes in a music example using a written score (LEVEL 3)	Applying
A8, B8, C5	7.	Sing/play rhythmic patterns or phrases with the use of tempo markings (LEVEL 3)	Applying Psychomotor
A8, B8, C5	8.	Read/write rhythmic patterns or phrases with or without the use of tempo markings (LEVEL 3)	Integrating
C3	9.	Explain possible effects which the composer or performer may have intended to create when specific rhythmic components are used in a live or recorded musical performance. (LEVEL 3)	Judging Multicultural/ International
	1f.	**Symbols and Terms**	
C1	1.	Recognize symbols used to indicate beat in music (LEVEL 1)	Knowing
C1	2.	Recognize that symbols and terms may be used to indicate presence, function, and change in duration (LEVEL 2)	Knowing
C1	3.	Recognize and interpret symbols and languages used to indicate duration in music [note/rest values and fermata] (LEVEL 2)	Applying
C2	4.	Write rhythmic notation using symbols (LEVEL 2)	Applying/Integrating
C1, C2	5.	Apply previously learned music vocabulary to describe the rhythm in a live or recorded musical performance (LEVEL 3)	Applying
C3	6.	Select and defend the choice of a live or recorded musical performance using a previously learned music vocabulary with regard to rhythmic components. (LEVEL 4)	Integrating Multicultural/ International
	1g.	**Expressive Qualities**	
B	1.	Recognize that rhythm and tempo may be used as expressive elements (LEVEL 1)	Knowing
A3, C1	2.	Recognize changes in duration which occur as a means for creating different effects (LEVEL 1)	Knowing Multicultural/ International
B, C1	3.	Identify changes in duration for expressive purposes and to influence human behavior (LEVEL 2)	Applying Multicultural/ International

B	4. Describe the purposes of using rhythm and tempo as expressive elements (LEVEL 2)	Applying Multicultural/ International
A2, C2	5. Sing/play music to demonstrate how rhythm and tempo changes achieve different musical effects (LEVEL 2)	Applying Psychomotor
A2, C2	6. Write music to demonstrate how rhythm and tempo changes achieve different musical effects (LEVEL 3)	Integrating Affective
A2, A4, C1	7. Identify and describe changes in rhythm and tempo to achieve particular musical effects (LEVEL 3)	Applying Affective
C2	8. Interpret markings that affect the rhythm and tempo of particular music examples (LEVEL 4)	Applying/Judging
A8, B8, C5	9. Demonstrate an understanding of expressive elements such as fast and slow when creating a melody (LEVEL 5)	Applying/Integrating
C3	10. Explore possible expressive intentions of a composer to create effects when using rhythm and tempo markings. (LEVEL 5)	Integrating Multicultural/ International

2. PITCH

2a. Pitch Defined (Tone, Intonation)

C1	1. Recognize differences between higher and lower pitches (LEVEL 1)	Knowing
C1	2. Sing/play pitches by rote (LEVEL 1)	Knowing Psychomotor
C1	3. Recognize melodic direction as upward, downward or the same (LEVEL 1)	Knowing
C1	4. Identify pitch direction from steps and skips (LEVEL 2)	Knowing
C1	5. Sing a simple tune and correctly match pitches (LEVEL 2)	Applying Psychomotor
C1	6. Sing/play music from a score (LEVEL 2)	Applying Psychomotor
C2, C5	7. Sing/play melodic ostinati (LEVEL 2)	Applying/Integrating Psychomotor
C2	8. Write or copy a music score (LEVEL 2)	Integrating
C2	9. Write melodic ostinati (LEVEL 3)	Integrating

C3	10. Identify the direction of pitch relative to differences in intonation. (LEVEL 3)	Integrating
	2b. Tonal Systems Defined	
C1	1. Determine whether the tonal center is present in a music example (LEVEL 2)	Knowing/Applying *Multicultural/* International
C1	2. Recognize changes in tonality within the melody of a music example (LEVEL 3)	Applying
C1	3. Define and compare music examples with respect to tonality and atonality (LEVEL 4)	Applying Multicultural/ International
C1	4. Recognize when modulation occurs from one tonality to another (LEVEL 5)	Applying
C1	5. Identify and compare various tonal systems. (LEVEL 5)	Integrating
	2c. Tonal Systems (Intervals)	
C2	1. Sing/play steps, skips, and repeated patterns (LEVEL 1)	Applying Psychomotor
C2	2. Write steps, skips, and repeated patterns (LEVEL 1)	Integrating
C1	3. Recognize steps, skips, and repeated patterns that create a melody (LEVEL 1)	Applying
C1	4. Match individual pitches of intervals (LEVEL 2)	Applying
C2	5. Sing/play extended melodies with common intervals (LEVEL 2)	Applying Psychomotor
C1	6. Identify the range of pitches in a written music example (LEVEL 3)	Applying
C5	7. Create melodies which include a variety of intervals (LEVEL 4)	Integrating Multicultural/ International
C1	8. Identify major and minor intervals (LEVEL 5)	Applying
C1	9. Contrast major and minor scales (LEVEL 6)	Applying
A8, B8, C3, C4, C5	10. Create/write a composition in which melodic motives, phrases, or sections serve as the unifying element. (LEVEL 6)	Integrating

2d. Tonal Systems (Scales)

B8, C1	1.	Sing/play pentatonic scales for a designated tonal center (LEVEL 1)	Knowing/Applying Multicultural/ International
C1	2.	Recognize differences between major and minor scales (LEVEL 1)	Knowing
C1	3.	Recognize symbols such as sharps, flats, and naturals (LEVEL 2)	Knowing
B8, C1	4.	Sing/play major scales for a designated tonal center (LEVEL 2)	Knowing/Applying Psychomotor
C2	5.	Apply sharps, flats, and naturals to music (LEVEL 2)	Applying
C1	6.	Recognize that major and minor scales are constructed from patterns of intervals (LEVEL 3)	Applying
C1	7.	Create/write pentatonic scales (LEVEL 3)	Applying/Integrating Multicultural/ International
B8, C1	8.	Sing/play minor scales for a designated intonation system (LEVEL 3)	Applying Multicultural/ International
B8, C1	9.	Sing/play chromatic scales using proper intonation (LEVEL 4)	Knowing/Applying Psychomotor
C1	10.	Recognize differences between major, minor, pentatonic, and chromatic scales (LEVEL 4)	Applying
C1	11.	Contrast major and minor scales (LEVEL 5)	Applying
C1	12.	Contrast harmonic and natural minor scales (LEVEL 5)	Applying
C1	13.	Create/write various scales to demonstrate an understanding of pitch orders (LEVEL 6)	Integrating Multicultural/ International
C1	14.	Demonstrate the purpose of the circle of fifths. (LEVEL 6)	Integrating

2e. Tonal Systems (Key Signatures)

C1	1.	Identify tonal centers (LEVEL 1)	Knowing
C1	2.	Recognize the key tonal center from a music example (LEVEL 2)	Applying

C1	3. Determine the tonal center from a given key signature (LEVEL 3)	Knowing
C1	4. Recognize the presence of key signatures and identify when keys change in a written, live, or recorded music example (LEVEL 3)	Applying
C	5. Recognize when key changes occur in a composition due to modulation (LEVEL 4)	Applying
A8, B8,	6. Create/write music with and without a	Integrating Multicultural/ International
A8, B8, C5	7. Create/write music using elements of tonality such as key signatures. (LEVEL 6)	Integrating

2f. Tonal Systems (Modes)

C1	1. Recognize tonality and modes from music examples (LEVEL 4)	Knowing
C1	2. Sing/play melodies comprised of diverse modes for a designated intonation system (LEVEL 5)	Applying Psychomotor
C1	3. Differentiate between diverse modes of a given composition. (LEVEL 6)	Integrating Multicultural/ International

2g. Symbols and Terms

C1	1. Read scores with notations and symbols while listening to a music example to recognize the relationship of icons or symbols to pitch direction (LEVEL 2)	Applying
C1	2. Read symbols and terms which indicate presence, use, and change in pitch (LEVEL 2)	Applying
C1	3. Recognize symbols of sharps, flats, and naturals (LEVEL 3)	Knowing
C1	4. Identify the function of a clef to indicate range of pitches in a score. (LEVEL 3)	Applying

2h. Expressive Qualities

C1	1. Understand that the range of pitch frequency [high/low] may affect the emotional response solicited from a musical statement (LEVEL 2)	Knowing/Integrating Multicultural/ International Affective

C3, C4	2. Identify the use of pitch frequency for expressive purposes (LEVEL 2)	Applying
C3	3. Recognize and contrast the use of pitch and range as expressive elements (LEVEL 2)	Integrating Affective
C2, C4	4. Listen to live/recorded music examples and identify how and when the change in pitch frequency alters the mood of the music (LEVEL 3)	Applying Affective Multicultural/ International
A4	5. Demonstrate the use of an affective/ expressive vocabulary to describe the effects of pitch variables on feelings (LEVEL 4)	Applying Affective
A8, B8, C2	6. Sing and play identical pitches with different tone colors to illustrate the impact which timbre has relative to musical effects (LEVEL 4)	Integrating Psychomotor
B1, C3, C4	7. Demonstrate how a musician's skill when using desired intonation may affect a performance. (LEVEL 4)	Integrating

3. TEXTURE

3a. Texture Defined (Thin, Thick)

C1	1. Recognize differences between sounds played alone or in chords or clusters (LEVEL 1)	Knowing
A8, B8	2. Create body movements to enhance the music as it is sung (LEVEL 1)	Applying Psychomotor
C4	3. Combine intervals to create harmonies (LEVEL 2)	Applying
C1	4. Describe sounds which are combined or layered [thin/thick] (LEVEL 2)	Applying/Integrating
C1	5. Identify the number of parts being sung or played at one time (LEVEL 3)	Applying
C1	6. Identify textures which are created in rounds, descants, canons, and partner songs (LEVEL 3)	Applying
A8, B8, C5	7. Sing/play in an ensemble using music with diverse textures (LEVEL 4)	Integrating Psychomotor
C4	8. Create music with various textures and sound clusters. (LEVEL 4)	Integrating Multicultural/ International

3b. Chord Types
(Major, Minor, Augmented, Diminished)

C2	1. Combine more than one sound (triads, chords, tone clusters, and sound masses) (LEVEL 2)	Applying
C1	2. Aurally identify the root of a chord (LEVEL 3)	Knowing
C1	3. Identify individual parts of a music score (LEVEL 3)	Knowing
A7	4. Describe how notes within a chord may be altered to create different chord types (LEVEL 3)	Applying
C2, C5	5. Create chords and know that raising or lowering any chord pitch affects its structure and sound. (LEVEL 4)	Integrating

3c. Chord Progressions
(Harmonic Progressions, Tone Clusters)

C1	1. Recognize when chords change in a music example (LEVEL 3)	Knowing
C1	2. Analyze and describe how two or more parts move in relation to each other (LEVEL 3)	Knowing
C1	3. Identify use of harmony as a textural device in rounds, canons, and descants (LEVEL 3)	Integrating
C1	4. Identify simple harmonic uses of I, IV and V^7 chords in various major keys (LEVEL 4)	Knowing
B, C3, C4	5. Explain how a composer or performer may use harmonic components in a live or recorded music example using a previously learned music vocabulary (LEVEL 5)	Integrating Multicultural/ International
A8, B8, C4, C5	6. Create/arrange harmonic progressions [I-IV-V-I progressions, blues progressions, and cadences]. (LEVEL 6)	Integrating Multicultural/ International

3d. Symbols and Terms

A8, B, B8	1. Sing/play/read an independent part within an ensemble (LEVEL 2)	Integrating Psychomotor
A8, B8, C4, C5	2. Sing/play a composition with contrasting accompaniments (LEVEL 3)	Applying Psychomotor

A8, B8, C4, C5	3. Create/write a composition with contrasting accompaniments (LEVEL 3)	Integrating
C1	4. Identify and describe different types of symbols, letters, or terms used in a composition. (LEVEL 4)	Applying

3e. Expressive Qualities

A7, C1, E1	1. Understand the impact which musical sounds may have on a listener or performer to evoke emotional response when sounds are combined or layered (LEVEL 3)	Knowing Affective
A3, A7, C2	2. Listen to live or recorded music examples and describe when and where changes occur in chords and voicings which affect emotional responses or alter moods (LEVEL 4)	Applying/Affective
C2, C3, C4	3. Sing or play major and minor triads and evaluate the purpose of using each when creating changes in mood (LEVEL 4)	Applying/Psychomotor
C1, C2	4. Identify expressive qualities which result from changes in melodic or harmonic accompaniments (LEVEL 4)	Applying/Affective
A4	5. Demonstrate the use of an affective/ expressive vocabulary to describe the effects of texture variables on feelings (LEVEL 4)	Applying Affective
C2, C3, C4	6. While reviewing a music score, describe in affective terms how the composer may have used texture [thin, thick] as an expressive device (LEVEL 5)	Integrating/Affective
A8, B8, C4, C5	7. Create a melody with contrasting harmonic accompaniments which are created from the use of major and minor chords. (LEVEL 6)	Integrating

4. TIMBRE

4a. Timbre Defined
(Vocal, Instrumental, Electronic, Environmental)

C1	1. Differentiate between instrumental, vocal, and electronically produced sounds (LEVEL 2)	Knowing
C1	2. Demonstrate different kinds of pitch variations vocally, including echo, call and response, solo, soli, and animal sounds. (LEVEL 2)	Knowing Psychomotor

4b. Timbre (Vocal)

C1	1. Identify classifications of voices [children, men, and women] (LEVEL 1)	Knowing
A8, B, B8	2. Sing, using techniques which sustain vocal health while producing desired vocal tone colors (LEVEL 1)	Applying/Psychomotor
A8, B, B8	3. Recognize uses of the voice which may impede vocal quality and damage vocal health (LEVEL 2)	Applying
C1	4. Recognize types of sounds that characterize various types of vocal ensembles (LEVEL 3)	Knowing
C1	5. Identify and classify the make-up of a vocal group. (LEVEL 3)	Applying Multicultural/ International

4c. Timbre (Instrumental)

C1	1. Identify diverse sounds created by musical instruments (LEVEL 1)	Knowing
C1	2. Identify individual and group classifications of instrumental timbre including bands and orchestras (LEVEL 2)	Knowing Multicultural/ International
C1	3. Classify instruments by traditional families: brass, woodwinds, strings, percussion (LEVEL 2)	Knowing
C1	4. Classify groupings of instruments and voices used in diverse cultures. (LEVEL 2)	Knowing/Applying Multicultural/ International

4d. Timbre (Electronic)

A6, A8, B8	1. Produce music through an electronically generated source with or without a score (LEVEL 2)	Applying Psychomotor
A4	2. Discuss characteristics of electronic sounds (LEVEL 3)	Knowing/Applying
C1	3. Recognize and identify common electronically generated timbres (LEVEL 3)	Integrating
A6, C2, C5	4. Invent diverse sounds on instruments using synthesizers and traditional instruments (LEVEL 4)	Integrating

C1	5. Recognize frequency/pitch, envelope/ shape, and amplitude/dynamics (LEVEL 5)	Knowing
C2	6. Create and write computer-generated notation (LEVEL 6)	Applying/Integrating
A6, C1	7. Generate wave forms on an electronic instrument [sine, sawtooth, square, pulse, white noise] (LEVEL 6)	Applying/Integrating
A6, C1	8. Determine which sounds achieve the desired expressive qualities in a composition using electronic sounds. (LEVEL 6)	Integrating
	4e. Timbre (Environmental)	
A8, C2	1. Combine sounds from the natural environment [environmental sounds, found sounds and pitched and unpitched sounds.] (LEVEL 2)	Applying Psychomotor
	4f. Tone Color (Bright, Dull, Light, and Dark)	
C1	1. Identify combinations of vocal, instrumental, and electronic tone colors (LEVEL 2)	Knowing
C1	2. Recognize characteristic sounds in vocal and instrumental ensembles. (LEVEL 3)	Knowing
	4g. Symbols and Terms	
	This category may be addressed by local school districts	
	4h. Expressive Qualities	
C1	1. Recognize that timbre is an expressive element (LEVEL 1)	Knowing
C1	2. Recognize that any tone color may produce a complete range of expressions (LEVEL 1)	Knowing
C1	3. Recognize that timbre may be varied to create different musical effects (LEVEL 2)	Knowing
A4	4. Demonstrate the use of an affective/ expressive vocabulary to describe the effects of timbre variables on feelings (LEVEL 4)	Applying Affective

C5	5. Demonstrate the effects which diverse timbre may have on feelings of diverse groupings and cultures (LEVEL 5)	Integrating Affective
A3, A7, C3, C4	6. Listen to live or recorded music and describe when the timbre changes, how it changes, and how it may be used as it is to evoke emotional responses. (LEVEL 6)	Integrating Affective

5. DYNAMICS

5a. Dynamics Defined

C1	1. Recognize loud and soft in music examples (LEVEL 1)	Knowing

5b. Range

C1	1. Recognize volume changes in music examples (LEVEL 1)	Knowing
C2	2. Recognize how ranges between loud and soft create a particular musical effect. (LEVEL 1)	Knowing

5c. Intensity (Articulation)

C1	1. Determine the presence or absence of accent (LEVEL 1)	Knowing
C1	2. Identify staccato and marcato. (LEVEL 2)	Knowing

5d. Symbols and Terms

C1	1. Recognize that symbols and terms may be used to indicate change in dynamics (LEVEL 2)	Knowing
C1	2. Identify and describe dynamic markings in a music example (LEVEL 2)	Knowing
C1	3. Know and apply terms including articulation, attack and release, marcato, staccato, and fermata. (LEVEL 2)	Applying

5e. Expressive Qualities

C1	1. Recognize the use of dynamics as an expressive element (LEVEL 1)	Knowing

C1	2. Recognize changes in dynamics to create a musical effect (LEVEL 1)	Applying
A8, B8	3. Sing/play changes in dynamics to achieve a particular musical effect (LEVEL 1)	Applying
A8, B8, C5	4. Create/write changes in dynamics to achieve diverse musical effects (LEVEL 3)	Applying
A3, A7, C1	5. Listen to live or recorded music and identify dynamic contrast as it relates to change in musical expression (LEVEL 3)	Integrating
A8, B8, C2	6. Sing or play instruments at dynamic levels which are suitable to the expressive character of the music and to the composer's description of the desired music effect supplied in and for the score (LEVEL 4)	Integrating
A8, B8, C4	7. Sing or play instruments with sensitivity to written indications of dynamic levels, phrasing and tempo (LEVEL 4)	Integrating
A4	8. Demonstrate the use of an affective/ expressive vocabulary to describe the effects of dynamics variables on feelings (LEVEL 4)	Applying Affective
C3	9. Interpret dynamic markings from select musical works. (LEVEL 5)	Judging

6. DESIGN

6a. **Design Defined** (Form, Structure, Styles)

C1	1. Identify presence of design in music examples (LEVEL 1)	Knowing
C1	2. Differentiate between repetition and contrast in a music example (LEVEL 1)	Knowing
C1	3. Recognize and identify verse and refrain in a music example (LEVEL 1)	Knowing
C1	4. Determine where phrase and sequence occur in form and structure in a live or recorded musical performance (LEVEL 2)	Applying
C1	5. Identify simple forms including AB, ABA, ABACA (LEVEL 2)	Applying
C1	6. Understand the purpose for and identify cadence in a music example (LEVEL 2)	Knowing

C1	7.	Recognize rounds, canons and other uses of imitation (LEVEL 2)	Knowing
A3, A4, C2	8.	Apply a previously learned music vocabulary to describe the form and structure in a live or recorded musical performance (LEVEL 2)	Applying
A3, C1	9.	Recognize and identify motive, phrase and sequence in a music example (LEVEL 3)	Knowing
A4, A7, B	10.	Explain the desired effect of the composer or performer when using a specific form and structural component in a live or recorded musical performance (LEVEL 3)	Applying
A8, B8, C4, C5	11.	Create/write music using compositional devices including motive, phrase, and sequence (LEVEL 3)	Integrating
A7, C2, C3	12.	Analyze the characteristics of music for movement (LEVEL 3)	Applying
C1	13.	Recognize select musical styles and seek music examples of each style (LEVEL 4)	Applying/Integrating Multicultural/ International
B, C1, C3, C4	14.	Compare/contrast the formal qualities of two or more live or recorded musical performances with regard to components of form and structure using a previously learned music vocabulary (LEVEL 4)	Integrating/Judging
A8, B8, C5	15.	Create/write a music example applying previous knowledge of diverse compositional devices (LEVEL 4)	Integrating
C1	16.	Identify diverse musical styles and describe the purpose for them (LEVEL 5)	Applying
A4, C1, C2	17.	Describe style characteristics which are present in music examples (LEVEL 5)	Integrating
C1	18.	Recognize and identify larger forms involving more than one movement (LEVEL 5)	Applying
C1, C2	19.	Recognize differences in the compositional devices of augmentation, diminution, inversion, and transposition (LEVEL 6)	Integrating/Judging
A3, A7, B, C2, C3, C4	20.	Select and defend the choice of a live or recorded music example using a previously learned music vocabulary with regard to components of form and structure. (LEVEL 6)	Judging

6b. Melodic Devices Within a Composition
(Direction, Contour, Motif, Phrase, Sequence)

C1.	1. Recognize a melodic motif, phrase, or sequence in a music example (LEVEL 1)	Knowing
C1	2. Recognize melodies which are the same [repeated] or different [contrasting] (LEVEL 1)	Knowing
C1	3. Identify direction and contour of a motif, phrase, or sequence (LEVEL 2)	Knowing
C1	4. Recognize and identify question/answer melodic motives, phrases, or sequences (LEVEL 2)	Knowing
C1	5. Recognize variations as they occur in a motif, phrase, or sequence in a music example (LEVEL 2)	Knowing
A8, B, B8, C2	6. Sing/play melodic motives, phrases, or sequences (LEVEL 3)	Applying Psychomotor
A7, B8, C2	7. Perform/produce a music example in several different styles (LEVEL 3)	Integrating
A8, B, B8, C2	8. Create/write melodic motives, phrases, or sequences (LEVEL 4)	Integrating
A8, B8, C4, C5	9. Use improvisational techniques to create compositions in different forms (LEVEL 4)	Integrating
A8, B8, C4, C5	10. Sing/play an accompanied and unaccompanied solo composition (LEVEL 4)	Integrating Psychomotor
A8, B8, C4, C5	11. Write an accompanied and unaccompanied solo composition. (LEVEL 5)	Integrating

6c. Symbols and Terms

C1	1. Recognize that symbols and terms may be used to indicate presence, use, and change in design (LEVEL 1)	Knowing
C1	2. Describe musical forms and styles using an appropriate musical vocabulary. (LEVEL 6)	Applying

6d. Expressive Qualities

C1	1. Understand that the way in which music is ordered may affect the feelings and behaviors of listeners or performers (LEVEL 1)	Knowing Affective

C1	2. Recognize ways in which a melody may be varied or altered in a recorded example to affect different responses of listeners or performers (LEVEL 2)	Knowing Affective
A3, A4, A7, B, C2	3. Listen to a variety of music examples and describe some of the emotional responses which occur in each (LEVEL 2)	Applying/Integrating Affective
C1	4. Describe how repetition and contrast are used as tools of expression in music examples (LEVEL 3)	Applying Affective
C5	5. Compare/contrast purposes for creating and producing music (LEVEL 4)	Applying/Integrating
A3, A4, A7, C3	6. Listen to live or recorded music and describe how aspects of phrasing are used for expressive qualities (LEVEL 4)	Applying Affective
A8, B8, C4, C5	7. Alter a melody to demonstrate various expressive states which may develop within a music style using transposition and variation (LEVEL 5)	Integrating
C3	8. Compare/contrast differences which are unique to music from diverse styles and time periods. (LEVEL 6)	Integrating

B. BY INTEGRATING THE ELEMENTS OF MUSIC INTO REPRESENTATIVE MUSIC WORKS, STUDENTS WILL:

7. REPRESENTATIVE MUSIC

7a. Popular And World Music Defined (Time and Style)

E, H	1. Recognize that world music may also be referred to or known as ethnic, popular, folk, and art music (LEVEL 1)	Knowing Multicultural/ International
A8, B8, H2	2. Sing songs and dance to music from diverse time periods, cultures, and styles (LEVEL 1)	Applying Multicultural/ International
C1	3. Recognize that every culture has indigenous music (LEVEL 1)	Knowing Multicultural/ International
C1	4. Recognize the importance of and need for music in diverse time periods, cultures, and styles of music (LEVEL 2)	Knowing Multicultural/ International

C1	5.	Become familiar with and recognize music examples from distinctive time periods, cultures, and styles (LEVEL 2)	Knowing/Applying Multicultural/ International
A14, B13, C1	6.	Describe some of the reasons for music making [such as work, celebration, and religion] (LEVEL 2)	Knowing/Applying
B3, C5	7.	Recognize that quality is a term which is socially and culturally agreed upon and may change over time (LEVEL 2)	Knowing Multicultural/ International
A8, B8, H2	8.	Play popular songs and dance to music of particular time periods and from diverse styles (LEVEL 2)	Applying Psychomotor
E5	9.	Define and identify those characteristics which make quality and world musics throughout time (LEVEL 3)	Applying Multicultural/ International
A7, A14, B, B13, E	10.	Define distinctive characteristics found in popular and world musics from diverse time periods, cultures, and styles (LEVEL 3)	Applying Multicultural/ International
E2, E5, E8	11.	Determine criteria which make music of quality throughout time periods and cultures (LEVEL 3)	Applying Multicultural/ International
C5, E5, H2	12.	Define and identify characteristics of music from diverse time periods, cultures, and styles (LEVEL 4)	Applying Multicultural/ International
A3, B13, C2	13.	Analyze and compare characteristics of music within the context of the time, culture, and style in which it was created and produced (LEVEL 4)	Applying/Integrating Multicultural/ International
A3, B13, C2	14.	Compare/contrast popular forms of world musics (LEVEL 4)	Integrating Multicultural/ International
H	15.	Identify diverse styles of music as a world phenomenon (LEVEL 5)	Applying Multicultural/ International
A2, A3, A4, B13, C2, C3	16.	Compare/contrast the musical techniques used in popular and world musics from which two or more musical works are performed, composed, arranged, improvised, or conducted using a previously learned music vocabulary (LEVEL 5)	Integrating Multicultural/ International
H	17.	Compare/evaluate various styles of music in relation to diverse musical cultures and time periods. (LEVEL 5)	Judging Multicultural/ International

7b. Symbols and Terms

A2, A4, B, B13, C2, C3	1. Apply previously learned music vocabulary to describe the music of a society or culture from a live or recorded musical performance (LEVEL 2)	Applying Multicultural/ International
A4, B, C2	2. Explain the effect that society and culture have when a composer or performer produce a live or recorded musical performance (LEVEL 3)	Applying/Integrating Affective
E, H	3. Label one or more of the musical elements from a live or recorded musical performance which may be associated with a society or culture (LEVEL 3)	Applying Affective Multicultural/ International
A3, A7, B, B13, C2, C3	4. Using a previously learned music vocabulary, compare/contrast two live or recorded performances with regard to societal or cultural components (LEVEL 4)	Integrating
A4, B, B13, C3, C4	5. Assess the influence of society and culture on a live or recorded performance using previously learned music vocabulary citing other relevant musical examples (LEVEL 5)	Integrating Affective Multicultural/ International
A3, A7, B, C2, C3	6. Select and defend the choice of a live or recorded music example using a previously learned music vocabulary with regard to diverse societies or cultures. (LEVEL 6)	Judging Affective

7c. Expressive Qualities

A3, A4, C1	1. Label one or more of the expressive qualities in a live or recorded music example (LEVEL 1)	Knowing
B	2. Know the value of music as a means of personal expression and communication (LEVEL 1)	Knowing
A3, A4, C2	3. Apply previously learned music vocabulary to describe expressive qualities in a live or recorded musical performance (LEVEL 2)	Applying/Integrating Affective
A3, C3	4. Evaluate expressive qualities of individual and group performances (LEVEL 3)	Judging Affective
C1	5. Recognize the diverse uses of tonal and rhythmic systems and textures for expressive purposes (LEVEL 3)	Knowing

A2, A4, B, C1, C2	6.	Explain the effect that expressive qualities have on the composer or performer in a live or recorded music performance using previously learned music vocabulary (LEVEL 3)	Applying Affective
C4	7.	Describe why one music example may have more than one interpretation (LEVEL 3)	Integrating Affective
C5, E5, H	8.	Perform music of diverse cultures in an expressive manner using rhythmic and tonal systems (LEVEL 3)	Integrating Multicultural/ International Psychomotor
A3, B, C3	9.	Apply previously learned music vocabulary to describe or interpret musical intent of a live or recorded musical performance (LEVEL 4)	Applying Affective
A2, A3, A4, B, B13, C2, C3	10.	Compare/contrast two live or recorded music examples with regard to expressive qualities using previously learned music vocabulary (LEVEL 4)	Integrating/Judging
G, H, K3	11.	Seek and compare music which may have more than one interpretation when performed by different ensembles from diverse cultures (LEVEL 6)	Integrating Multicultural/ International
H	12.	Describe how composers, artists, architects, and states persons use the element of style to portray societies and cultures (LEVEL 6)	Applying
C3	13.	Express diverse ways in which the composer's music examples may be interpreted from given expressive markings (LEVEL 6)	Integrating/Judging Affective
A3, A7, B, C3	14.	Select and defend the choice of a live or recorded performance using a previously learned music vocabulary with regard to expressive qualities. (LEVEL 6)	Integrating/Judging Affective

C. THROUGH PARTICIPATION IN MUSIC EXPERIENCES, STUDENTS WILL:

8. MUSIC AFFECT

8a. Attitudes and Perceptions About Music

A	1.	Demonstrate a willingness to participate in music experiences (LEVEL 1)	Applying Affective

A	2.	Value the experience of performing or producing music alone and with others (LEVEL 1)	Applying
A3, A6, B, B13, E	3.	Demonstrate receptivity to music which is used as a tool for communicating with others (LEVEL 2)	Applying Affective
A4, A7, B	4.	Identify interaction which may occur between performers and their audience (LEVEL 3)	Applying Affective
B	5.	Realize that performances/productions give musicians an opportunity for individual interpretations of musical style and genre (LEVEL 3)	Knowing Affective
B, D, E	6.	Realize that personal preferences are influenced by personal beliefs and values (LEVEL 3)	Knowing Affective
B, B13, E	7.	Accept that music may communicate different ideas or emotions to different cultural groups from diverse time periods (LEVEL 3)	Knowing Affective
C, E	8.	Understand that learning about music of the world is a lifelong process (LEVEL 3)	Multicultural/ International
B, D, E	9.	Respect the need for diversity in the values communicated by composers and performers in artistic expression (LEVEL 3)	Knowing Multicultural/ International
C, E, H	10.	Accept that music may be perceived differently depending upon previous experiences (LEVEL 3)	Knowing
C1, C2	11.	Recognize that interpretation of music may be influenced by the listener's previous experiences (LEVEL 4)	Knowing
C4	12.	Recognize the intrinsic motivations which cause composers and performers to produce music as a means of fostering self-expression (LEVEL 4)	Integrating
E, H	13.	Explain the effect that society, time, and culture have on a composer, arranger, conductor, or performer using a previously learned music vocabulary (LEVEL 4)	Integrating Affective
C, H	14.	Recognize that times and places in which people live influence their beliefs, values, purposes, behaviors, and works (LEVEL 4)	Knowing

C, E, H	15.	Assess the influence of society, time, and culture on a live or recorded performance (LEVEL 4)	Judging Affective
A8, B8, C4, C5	16.	Recognize music as a medium for personal expression (LEVEL 5)	Applying
G	17.	Compare/contrast differences in intellectual, perceptual, and aesthetic opinions about music examples (LEVEL 6)	Integrating/Judging
G	18.	Learn to effectively negotiate and compromise differences in opinions about music without sacrificing important values and principles. (LEVEL 6)	Integrating

8b. Feelings Evoked Through Music

A8, B8, C5	1.	Express ideas and feelings through music (LEVEL 1)	Knowing/Affective
B, C1, E	2.	Recognize that music may be used to evoke feelings (LEVEL 1)	Integrating
A2, A4, B	3.	Describe personal feelings evoked through music (LEVEL 1)	Integrating/Affective
	4.	Recognize that music may evoke different responses (LEVEL 1)	Knowing
A8, B8, I, I1	5.	Experience a sense of accomplishment through individual and/or group performance (LEVEL 1)	Integrating/ Affective
E5, H	6.	Recognize, describe, and express ideas and feelings evoked through music (LEVEL 1)	Integrating/ Affective
B, C1, E	7.	Recognize that music may evoke different responses from those creating, producing and/or responding to music (LEVEL 3)	Knowing
D	8.	Realize that performances give artists an opportunity to demonstrate individual preferences in expression (LEVEL 3)	Knowing/ Affective
E, J	9.	Speculate on the intent and evaluate the success of the composer to elicit emotional or physical responses from music examples. (LEVEL 6)	Judging Affective

8c. Behaviors as Response to Music

A, B, B5, I, J	1.	Demonstrate appropriate audience behavior in diverse live or recorded performance settings (LEVEL 1)	Applying Psychomotor

A, B, B5, F, I, J	2.	Demonstrate appropriate behavior when performing in diverse live or recorded performance settings (LEVEL 1)	Applying Psychomotor
D, E, F, I1, L5	3.	Experience growth in confidence and self-esteem through involvement in performances (LEVEL 1)	Applying Affective
K	4.	Respect and appreciate diversity in music (LEVEL 1)	Applying
A7, B, C3	5.	Pursue preferences toward music (LEVEL 2)	Applying
B, B5, C3	6.	Initiate independent learning experiences as a performer and/or listener (LEVEL 2)	Integrating
G	7.	Cooperate with others as well as work individually (LEVEL 2)	Applying
A, B	8.	Design, create, produce or perform a work which is an individual expression reflective of an artist's personal beliefs, values, feelings, and attitudes (LEVEL 3)	Integrating
C4, C5	9.	Demonstrate creative thinking through inquiry and analysis when creating music (LEVEL 3)	Integrating Affective
A3, C1, C2	10.	Identify a variety of musical expressions in a musical example within a live or recorded performance (LEVEL 3)	Applying
B, F, G, I, L5	11.	Demonstrate individual responsibility when participating in music groups (LEVEL 3)	Applying
E	12.	Respect diverse values which are communicated by musicians in their work (LEVEL 3)	Applying Affective Multicultural/ International
A3, B, C3	13.	Assess the performer's interpretation of a composer's work based on the score indicators (LEVEL 4)	Integrating/Judging
A3, B, C3	14.	Appraise what may be the composer's purpose for soliciting emotional response from music examples (LEVEL 5)	Judging
E7	15.	Determine how music is used for ceremonies, rites, and other cultural traditions (LEVEL 5)	Integrating

G, I, J	16.	Expand sensitivity to and appreciation of self and others through exposure to a wide variety of educational, cultural, artistic, and aesthetic experiences (LEVEL 5)	Integrating Affective
F, G	17.	Identify one's own value systems which will better enable one to solve problems, relate to others, make informed judgments, and develop a sense of purpose (LEVEL 6)	Integrating Affective
A7, B, C3	18.	Compare/contrast differences in intellectual, perceptual, and aesthetic opinions (LEVEL 6)	Integrating Affective
A3, C2, C3	19.	Make personal aesthetic judgments about a live or recorded music example (LEVEL 6)	Judging Affective
L	20.	Evaluate the effects of their behaviors on self and others through expressed awareness and concern. (LEVEL 6)	Affective

8d. Symbols and Terms

This category may be addressed by local school districts

8e. Expressive Qualities

This category may be addressed by local school districts

D. AS A RESULT OF DAILY EXPERIENCES WITH MUSIC, STUDENTS WILL:

9. MUSIC AND THE SCHOOL

9a. Music, Arts, and Other Disciplines

C1, D, E	1.	Become aware of the relationship of music to the other disciplines (LEVEL 1)	Knowing
C1, D, E	2.	Identify the influence which music brings to other disciplines (LEVEL 2)	Knowing
B, B13, D, E	3.	Describe the relationship within diverse cultures of traditions in leisure and work (LEVEL 3)	Applying Multicultural/ International
A8, B3	4.	Recognize the importance of learning from and about other disciplines (LEVEL 3)	Integrating

B, C	5.	Identify characteristics, strategies, and tools of other disciplines and creatively apply them to art, music, theater, and/or dance (LEVEL 3)	Applying
G	6.	Describe the impact which art, music, theater, and/or dance may have as communication tools (LEVEL 3)	Applying
C4, C5	7.	Develop a vocabulary appropriate to the arts and humanities (LEVEL 3)	Applying
E5	8.	Seek and become familiar with music from identified societies and cultures which was derived from political activities (LEVEL 4)	Applying Multicultural/ International
B, C2, E, K	9.	Seek ways to incorporate music into other disciplines to strengthen understanding about political, religious, socioeconomic, historical, or cultural traditions which influence actions and decisions (LEVEL 4)	Integrating Multicultural/ International
A1, A2, A3, A4, A6, A7, A8, B, C3, C4, C5,	10.	Arrange and produce music in response to visual, kinesthetic, and aural stimuli [art, dance, poetry, literature, science, languages, math, and social studies] (LEVEL 5)	Integrating
A1, A2, A3, A4, A6, A7, A8, B, C3, C4, C5,	11.	Create and produce music in response to visual, kinesthetic, and aural stimuli [art, dance, poetry, literature, science, languages, math, and social studies] (LEVEL 5)	Integrating
A1, A2, A3, A4, A6, A7, A8, B, C3, C4, C5,	12.	Improvise and produce music in response to visual, kinesthetic, and aural stimuli [art, dance, poetry, literature, science, languages, math, and social studies] (LEVEL 5)	Integrating
H	13.	Develop an understanding of how chronological and cross-cultural events are interrelated (LEVEL 6)	Applying Multicultural/ International
C1, C3, C4, C5	14.	Apply previous knowledge, past associations and experiences to derive new knowledge and meaning (LEVEL 6)	Applying Multicultural/ International
C4, C5	15.	Apply problem solving, information gathering, and critical thinking skills to issues, events, and activities. (LEVEL 6)	Applying Multicultural/ International
	9b. Music and Careers		
B, B8	1.	Recognize avocational opportunities which music provides (LEVEL 1)	Knowing

B9, B10	2.	Recognize vocational opportunities which music provides (LEVEL 2)	Knowing
D1, D2, D3	3.	Identify contributions which women, minorities, handicapped persons, and people of varying socioeconomic status have made to composing, improvising, arranging, conducting and performing music (LEVEL 2)	Applying Multicultural/ International
G	4.	Work collaboratively with others to learn the importance of productive and satisfying relationships between designers, producers, and consumers of works of art when striving to accomplish a goal (LEVEL 3)	Integrating
B8, B9, B10	5.	Examine possible vocational and avocational opportunities which music provides (LEVEL 3)	Applying
A, B, C1, J, K4, M	6.	Select potential careers in music which exist from other disciplines [studio sound technician, television advertising, and marketing] (LEVEL 4)	Integrating
L, M	7.	Develop skills which will allow learners to pursue healthful habits and activities which are necessary for avocational and vocational interests. (LEVEL 4)	Applying
	9c. Music And Society		
L3, L4	1.	Identify the multiple uses of music in daily life and recognize its presence in diverse environments (LEVEL 2)	Applying
E	2.	Study the life and works of creative and contemporary producers of art and understand how they use their art to explore and cope with changes and conflicts (LEVEL 3)	Applying
J	3.	Realize personal abilities, set realistic objectives, exercise self-discipline, and reach goals in art, music, theater, and/or dance (LEVEL 4)	Applying
L, M	4.	Identify desired effects which music may produce, develop, and demonstrate using a feeling and experiential vocabulary based on imagery, terms, and expressions which describe the effects of music elements. (LEVEL 4)	Applying

9d. Symbols and Terms

B7, H, L, M	1. Use musical symbols and themes to make associations with positive and negative social influences found in the music (LEVEL 3)	Applying
H, L, M	2. Recognize the use of music to enhance moral as well as immoral verbal communications and associations. (LEVEL 4)	Applying

9e. Expressive Qualities

E5, H3	1. Recognize that music may be powerfully expressive and yet morally neutral (LEVEL 3)	Knowing
H, L	2. Realize that lyric messages presented as commercial messages, religious doctrines, and political propaganda may be enhanced by music regardless of their accuracy (LEVEL 4)	Integrating
D, E, H	3. Select music for one's environment that is suitable for the events, needs, and values of those involved. (LEVEL 4)	Integrating

Chapter 4

Music Education

Curriculum Implementation for Music Education

Chapter 4

Curriculum Implementation for Music Education

Introduction

This fourth chapter of **Model Learner Outcomes for Music Education**, "Curriculum Implementation for Music Education," provides a step-by-step sample curriculum review cycle which may evolve over a six year period of time from stages one through six. It has been created as an example of what may happen in each stage when optimum human, monetary, and technological resources are available to a music program. It offers suggestions which have evolved from a variety of programs, including the Comprehensive Arts Planning Program (CAPP), and from the experiences of the Minnesota music education specialist after working with diverse school districts of this state.

This curriculum review cycle has been created to enhance the quality of involvement and the contributions which come about when a formally recognized and systematic process is instituted to affect local school district change. Use of some or all of these steps will strengthen and help to operationalize the K-12 music curriculum and may increase the satisfaction of curriculum committee members. It is critical for music educators to remember that curriculum cycles are a continuous, "living" process which rewards improvements and preserves flexibility and responsiveness to learners' needs.

Portions or all of the six stages outlined in this chapter may be used by local curriculum committees. Or, districts may develop their own models if it works more effectively in implementing the curriculum and evaluating its impact on student learning.

The music curriculum review cycle creates a justification for the **type** and **extent** of staff development opportunities which are needed to carry out desired changes in music instruction. It forms a rationale for identified music program improvements.

Each school district establishes a curriculum review cycle according to PER procedures. Generally, the entire cycle will take place over a period not to exceed six years. Ideally, a long-range vision for all school district curricula will be created prior to the development of the music education curriculum to ensure that music is valued for its contribution to society and its place in the comprehensive education of all students.

Central to the purpose of the curriculum review cycle process is the involvement in and sense of pride which occurs when K-12 music educators participate as equal partners

with administrators in the development of learner outcomes and subsquent courses which facilitate their use. Because of this desire to garner ownership and participation at all levels of the process, all music educators should participate in each stage of the curriculum review cycle. The relationships which the music staff create with other members of the committee may positively influence the attitudes and commitment of members of the overseeing committee.

Ideally, leadership for the music curriculum review cycle will come from various sectors of the school and community. Membership of that committee should include at least one administrator who is given the authority and responsibility to manage the six curriculum review cycle stages . In addition, parents, students, and school board members should participate in each stage of the process.

The music curriculum review cycle used in this model includes six stages: **design, assessment, creation, implementation, evaluation,** and **renewal.** Each stage may be used to determine the depth and breadth of a music curriculum.

Stage I: DESIGN
Reflection and Planning

The **design** stage has been created for the purpose of planning the overall tasks which need to be completed at each stage of the curriculum review cycle. It includes the selection of committee members for each stage and the establishment of policies, procedures, and timelines which will be followed throughout the cycle. A successful design stage sets out expectations clearly, enables monitoring of progress, provides for recognition and reward, and results in the attainment of objectives set at every stage.

Overview: Curriculum Review Cycle

The curriculum review cycle may be established using the timelines and processes of this sample plan, the PER planning process, CAPP, or through a variety of other similar approaches. However, whether the music department innovates the process or carries out one established by another source, there are some general guidelines which may enhance the quality of the product upon completion through music curriculum cycle stages.

Overseeing Committee Selected

The curriculum review cycle needs a committee which will manage each of the six stages as they are prepared for endorsement by the local school board. That committee reviews the music curriculum product as it is created and assists in monitoring each stage of its success based on previously defined criteria.

The committee should be appointed by the superintendent and selected with the help of the district curriculum facilitator and the music coordinator. The committee should be comprised of music educators in the school district, principals, community members, school board members, parents, students, and the designated district curriculum facilitator. With commitment and involvement from all of these groups, the music program may attain its greatest level of success as it proceeds through each stage of the cycle.

Music is a discipline which should be integrated into all other disciplines of the curriculum. It is a subject area which is vital to the success of the comprehensive education of all students. Therefore, it will be helpful to include classroom educators as well as specialists from disciplines other than music on the overseeing committee.

Planning the First Meeting

It is crucial that a positive environment be set for the first and each subsequent meeting during the entire curriculum review cycle. The environment has a direct and lasting effect on the perceptions and productivity of the committee.

The first meeting should be designed to foster a spirit of ownership among all K-12 music staff, administrators, classroom generalists, community members, parents, and students. Involvement of each member in the discussions is imperative. Group process techniques, including the Nominal Group Technique, may be beneficial to employ.

Members feel that their contributions are meaningful and lasting when meetings are thoughtfully prepared, efficiently conducted, and productive. Careful attention should be given to a balance between foci of tasks and group interaction and enjoyment. The interest of committee members may be retained long term when they have a positive experience and feel assured that their contributions make a difference. Therefore, recognition for member contributions should be an integral part of **each** meeting.

Agendas for Meetings

Prior to the first meeting, an agenda should be sent to each committee member. A letter welcoming members to the committee should be sent with the first agenda along with descriptions of committee responsibilities. This should include the anticipated time commitment which this committee demands at each stage of the curriculum review cycle.

Expectations of Committee Members

Expectations should be stated in a clear, positive manner to convey trust and support for volunteer participation. And,

committee members should be reminded of the projected long-term benefit which their service to the school may have on students.

Roles and Responsibilities of Committee Members and Decision Setting

Two other aspects of the first meeting require advanced planning: defining **roles and responsibilities of committee members** at each meeting and **decision setting**. The roles and responsibilities of each member of the committee should be clarified prior to the meeting whenever possible. Committee members will want to know why they were selected to serve on the committee, what is expected of them, and what areas of expertise they are anticipated to provide. They should be informed of the time commitment they are making and the policies which will be followed for reimbursement for mileage, child care, release time, and related professional expenses to participate as a committee member.

The processes used for decision setting; reporting about learner outcomes; implementing, monitoring, and evaluating student and educator achievements; identifying rewards for committee success are based on pre-defined criteria. Securing approval for proposed actions should be reviewed at the first meeting. This requires advance work with the curriculum facilitator, administrators, and the music coordinator.

The means by which decisions are set are critical to the success of the committee. This is another reason why all members of the music staff should be a part of the curriculum committee, because decisions made throughout the curriculum review cycle may directly affect their instruction for years ahead.

It is important to determine how decisions will be made when members are absent as well as when they are present. For example, the committee may decide to use consensus making during the meeting. Or, the group may establish a policy in which members agree to accept the group's decision(s) when they cannot participate in a decision due to absence, etc.

Tasks Outlined

At the first meeting, the curriculum committee should develop an outline of tasks to be completed. That outline should include timelines which will be required by the district, PER committee, or local school board. The designated curriculum facilitator generally moderates these meetings and is assigned the responsibility of facilitating and monitoring the process. The outline, once completed, may look like this sample outline with a grid of tasks to be completed, dates to start and complete tasks, persons responsible for carrying out the tasks, and resources needed to carry out the tasks. The outline, when approved by the committee, as in all steps or stages, should be submitted for approval or endorsement by the local school board.

Timelines Established

Tasks and specified timelines should be established together at the first meeting of the curriculum review cycle. Timelines should include stages for developing an action plan; assessing the status of the local school district; creating a written music education curriculum; implementing the curriculum through progressive and relevant staff development opportunities; measuring student and instructional achievements and changes; and adapting revisions for renewal purposes.

Planning from Deadlines Forward to Assignments

Timelines should progress from the deadline of each stage forward to the date when responsibilities are assigned from an agreed-upon plan. The plan with suggested timelines should be submitted to the local school board for endorsement.

Checkpoints for Monitoring Progress and Adjusting to Changes

Timelines should be charted out with checkpoints along the way to flexibly adjust to change while adhering to measures of accountability. Checkpoints enable the chair of the committee to establish a sense of accountability with members of committees. These provide the chair with an efficient method for reporting back to the local school board on a regular basis. A chart with checkpoints is provided at the end of this chapter, which describes all of the steps recommended in this sample of implementation strategies.

Stage II: ASSESSMENT

Actions for the Curriculum Overseeing Committee

The assessment stage provides the Curriculum Overseeing Committee with an opportunity to determine the status of the current music education program opportunities for students, staff, and community; to create values and beliefs statements; to create descriptors of an ideal music program unique to a specifc district; to predict the potential impact of changes; and to determine what the needs may be for the future of a school district. Information derived from survey data may assist the committee in developing an image for the music program which is realistic, progressive, and rigorous.

Current Status of the Music Curriculum

In the **assessment** stage, the overseeing committee is charged with determining the strengths and needs of a school district music program from kindergarten through grade twelve. That committee may begin at this stage to delegate assignments to smaller groups or subcommittees. Often, subcommittees which work on the assessment stage create the written music education learner outcomes. Usually, small groups report their findings and make recommendations back to the larger committee where endorsement or discussion/revisions occur.

Secure MDE Publications and SBE Rules

The first step is to contact the Minnesota Department of Education to secure the latest model learner outcome publications or computer disks for music education and the latest version of the State Board of Education requirements and proposed rules. Information from the Department's music education surveys or related data may also assist local school districts in its review of national trends and issues.

Data Comparisons by Population Categories

Most of that data in the Department are compiled according to six population groupings determined for Minnesota statewide assessments. Therefore, school districts may make some comparisons of data between their district and districts of similar size.

Music Curriculum Resources

Music education curricula from local school districts of comparable size, socioeconomic status, and geographic proximity may be relevant to the committee for comparison and standard setting purposes. Other state and national reports of trends and issues should be considered for topics such as instructional content, innovations in methodologies and materials, and staffing ratio inequities, etc. Curriculum status reports may be gathered from other states and from commercial music publishers. Some of these may be available on loan from the Minnesota Department of Education. A summary of the state and national trends and issues may be helpful to include in the assessment report if it is placed in the context of the district being surveyed.

Assessing the Attitudes Toward Music and the Arts by Identifying Values and Beliefs

Before a district examines its current status or looks to the future to determine where it would like to be, it would be helpful for the music staff and administrators to explore ways in which their team process may be strengthened to build trust and ownership in the process of developing, implementing, and evaluating a curriculum.

At an initial stage, it would be helpful for the district to determine the attitudes which exist in the community and within the school toward music. The committee may break into small groups to identify and describe various perceived

values and beliefs which the community wishes to acquire or sustain. To accomplish this task, the district may desire to examine the State Board of Education sets of values (Chapter One) or previously designed values identified at the local school district level.

Once the values and beliefs statements have been articulated in small groups, the list should be consolidated to one, and consensus regarding which are most desirable should be reached with the full committee.

Creating an Image of the Ideal Music Program

These values and beliefs statements may provide a backdrop for the next step, creating an image of what the school music education program should ideally look like by the time the stages of the curriculum review cycle have been completed in their district. This futuristic look at the music program should be targeted in their district for a specified point in time. It may include descriptions of instructional course offerings, expectations for student achievement and evaluation, innovative methodologies and equipment, and potential changes in staffing competencies. Below is a sample values and beliefs statement.

The value of music.

Music is valuable because it:

- *frees the imagination for creative and analytical thought*
- *enhances one's ability to comprehend concrete and abstract ideas*
- *is a means for personal expression, esteem and understanding*
- *is a necessary vehicle for gaining perspective and understanding about world cultures*
- *is an inseparable part of every culture throughout time*
- *fosters cooperative and group learning*

- *is a lifelong area of pursuit as both consumer and producer*
- *provides students with an opportunity to develop a sensitivity to music*

Music in the curriculum.

Music, as an integral part of the curriculum of every school and district, is necessary for the development of an educated and disciplined mind. It is vital in fostering creative growth of individuals and serves as a basis for preserving and celebrating with one's own and shared cultures.

Idea Generation Techniques

There are many ways in which descriptors of an ideal music program may be identified. Ideas from all members of the committee should be considered without judgment at this stage. Brainstorming is one technique which may be resourceful when generating such a list, but there are other techniques which may be used as well. This description of an ideal music program will be compared again later after the community has had an opportunity to react to the values and beliefs statements in the community survey.

Values and Beliefs Statements Compared to Ideal Music Program Descriptors

The committee should compare the descriptors of an ideal music program with values and beliefs statements. These statements and descriptors do not have to match, but they should be compatible. Where not compatible, changes should be made until the committee reaches consensus on those descriptors of values and beliefs which contribute to the ideal music program.

Mission and Philosophy Statements

Next, the committee may compare the values and beliefs statements and ideal program descriptors with the district mission and philosophy statements to assure consistency of language and viewpoints. In particular, the values and beliefs, mission, and philosophy statements must be compatible. These statements and program descriptors may be submitted to the local school board for review and acceptance. Once approved, this copy may be printed in the local or school newspaper for information purposes.

Music Education Survey Administered

The school/community needs to be polled regarding their support of these values and beliefs statements. In addition, a sample of the school/community should be asked about their perceptions of the quality of the music education teaching and learning opportunities. To do this, a survey or questionnaire should be created by a designated person with experience or knowledge in instrument development. The survey should include a minimum of the following three parts: descriptive introductory information about current course offerings and student achievement to date, requests for response regarding support for the identified values and beliefs statements, and requests for response regarding future needs and interests for music education within the academic program and the community.

The survey should be reviewed by the overseeing committee after it is developed by designated committee members and evaluation experts. The survey may be administered to a sample of students, parents, and community members by telephone or through the mail. Once data has been submitted, it should be collected and summarized for the committee by a designated evaluation expert.

Music Education Assessment Report Created

The committee should meet to review the survey findings and should create a set of conclusions and recommendations. Then, original descriptors of an ideal music program should be revisited to determine areas of needed change based on the conclusions and recommendations.

Ideal Music Program Descriptors Revised

There are benefits for developing descriptors of an ideal music program prior to the administration of the survey. Ideas from the district may be generated and compared once the school/community have been surveyed and the descriptors may be modified or improved once the findings have been reported. The information from both steps may influence the other and strengthen the commitment for music education through comparisons and refinement of ideas. Data may influence the perspective of a group once information is translated into recommendations for actions. Therefore, the initial descriptors set a type of vision for the curriculum review cycle.

Descriptors as Vision Statements

The descriptors of the ideal music program should be revised to reflect the community's impact on the future directions for innovation and change in music education. The end product of the revision process is a vision statement for music education which preserves tradition, encourages innovation, and enables each to occur for a variety of styles and capabilities of students.

The descriptors may be created as a scenario or they may be integrated into the format of the assessment report. The committee should alter the descriptors of the ideal program based on the information provided from the survey.

Final Report

The final music education assessment report should include the descriptors of an ideal music program. That report may have greater impact if it is prepared in an executive summary format with recommendations for actions by various groups or individuals.

Reporting Results

Observations from the survey showing past activities may serve as predictors of the future music program directions. Therefore, most school board members are interested in the key findings, conclusions, and recommendations from the committee that have lasting, positive, and meaningful impact on the school and community. The report should be presented to the local school board for acceptance or endorsement. It may be published in the local and school newspaper.

Distribution of Assessment Report

The full report, although not necessarily widely distributed, should be available to the public for review. The local school board and curriculum committee members within a school district should receive a copy of the complete written report and executive summary.

Committee Recognition

It is important to recognize committee members for their performance and contribution to the curriculum review cycle. One way in which this may be accomplished is to present them awards for service at the local school board meeting.

Stage III: CREATION

Developing Program Level Learner Outcomes and Concept Level Learner Outcomes

This section of **Model Learner Outcomes for Music Education** is labeled **Creation** because it pertains to the creation of program level learner outcomes and concept learner outcomes. As a review, learner outcomes for music education indicate what learners know, do, value, create, or respond to as a result of their participation in music experiences. Program level learner outcomes define the contribution which subject areas, like music, make to the full range of learner goals and the breadth of study of a subject area. Concept level learner outcomes define the body of knowledge or the scope of a subject area, like music.

Committee Selection

The overseeing committee, which carried out the **assessment** stage, may write the music learner outcomes. The assessment and creation stages are closely tied to one another. Whether appointed or selected, the learner outcome committee should include all members of the music staff; the designated district curriculum facilitator; building level principals; an educator who does not teach music but who has an interest in it; and, if possible, one parent/community member and one student.

Selection of a Recorder

One member of the committee should be selected at the first meeting to serve as the recorder of the outcomes, preferably in a word processed format. The committee may elect to use the Macintosh version of the music program level learner outcomes and concept level learner outcomes provided through the Minnesota Department of Education.

Timelines and Release Time for Creating Learner Outcomes

At the first meeting of the **creation** stage, the timelines should be reviewed and agreed upon by learner outcome committee members. Release time from instructional responsibilities, with sufficient planning time to carry out tasks, is essential at this stage. Release time may occur at

regular intervals, such as once per month throughout the regular school year. Or, the school may wish to concentrate learner outcome assignments over several weeks during the summer. If meetings occur during the year and include follow-up assignments, additional time should be provided with release time for preparation of this work.

Meeting Sites

The setting or environment for meetings should be conducive for creative, productive work away from interruptions. Rooms should be well lighted and well equipped. The site should provide ready access to resource materials.

Music Education Mission and Philosophy Statements

The learner outcome committee should review the values and beliefs statements created in the **assessment** stage. From these, the mission, philosophy, and rationale statements for music education may be developed based on the general district mission and philosophy statements. A definition of each of these terms is provided in the glossary. The mission statement of the State Board of Education may be used as a resource.

Sample District Music Mission Statement

The arts in general education provide all learners with affective, cognitive, and psychomotor experiences which not only nurture the intellectual and emotional growth of learners, but also enhance their quality of life and the contributions they may make to society. Music instruction at each grade level should provide a sequence of independent and cooperative experiences which are relevant to students' abilities, interests, and attitudes.

Sample District Music Philosophy Statement

Music instruction should be sequential. Once learners demonstrate knowledge, skills, and understanding at one

level, they should move to the next higher plane. Continuous review and reinforcement of previous levels of learning are essential. If, for instance, learners are involved in activities at level three, they must incorporate that which may have occurred at levels one and two within that category of outcomes.

Program Learner Outcomes

Program level learner outcomes describe the opportunities which are provided to all students through the music educa tion program. They complement district learner goals and serve as the basis upon which specified concept level learner outcomes may be created. No concept level learner outcome should be accepted by the district unless it corresponds to a program level learner outcome.

Learner Goals and Program Level Learner Outcomes

The learner outcome committee should begin by re-examining the school district values and beliefs, mission, and philosophy statements developed in Stage II. The State Board of Education Learner Goals and the Minnesota Department of Education program level learner outcomes must be adopted because they are now a part of Rule.

Program Learner Outcomes Coordinated with Ideal Music Program

The committee should review the descriptors of an ideal music education program developed in Stage II. These descriptors should be compared with program level learner outcomes to assure that they are mutually compatible.

Music Program Opportunities

The committee may discuss and list the kinds of opportunities which are currently available for meeting the program level learner outcomes. For example, the district may offer K-12 music in a classroom setting integrated with social studies and dance. Or, the instrumental music program may focus instruction for program level learner outcomes

through classes of orchestra, concert band, and jazz ensemble.

Staff Development Needs Identified

The committee's recorder should draw special attention to the program level learner outcomes which are not currently being offered. The learner outcomes committee should retain those opportunities which match the program level learner outcomes. Additionally, they should come to consensus about which opportunities should be added where they do not currently exist. Those offerings which need to be added may create needs for staff development experiences, which should be planned and financed by the district. The following steps may be considered when creating concept level learner outcomes:

Step One: Reviewing Minnesota Department of Education Concept Learner Outcomes

The committee should break into small groups to examine the topical headings such as C8b in the music document "Feelings Evoked through Music." This step is designed to determine whether the headings match the program level learner outcomes and the ideal music program selected by the district. The headings, where appropriate, should be accepted, improved, or added for sections A-D, "Elements of Music" through "Music and Society." The learner outcomes under the headings, such as C8b: 1-9, should be adopted, modified, or created to match the program level learner outcomes.

Step Two: Identifying Essential Outcomes

Once the concept level learner outcomes have been created and typed or word processed, the committee should have the outcomes edited for language and grammatical consistency. Then, the overseeing committee should review the final set of program level learner outcomes and concept level learner outcomes to determine comprehensiveness when compared

with the essential learner outcomes which were adopted by the State Board of Education. All of the essential learner outcomes should be included in the district list of learner outcomes.

Step Three: Learner Outcome Categories "Mighty Seven"

The Minnesota model of learner outcome development incorporates seven learner outcome categories which accommodate diverse cultural systems and learning styles in music. Those seven learner outcome categories, referred to in Chapter Three as "**The Mighty Seven**," stress a scope or breadth of experiences from lower through higher order cognitive thinking levels including: 1) knowing about music; 2) listening to music; 3) producing music through singing, playing instruments, moving and conducting; 4) reading music symbols and scores; 5) analyzing music historically, theoretically, and culturally; 6) creating music by arranging, composing, and improvising music; and 7) evaluating music or making informed musical judgments.

Six Levels According to Bloom

These seven learner outcome categories correspond to Bloom's Cognitive Taxonomy (Bloom, 1982). Bloom's levels one and two, knowing and comprehending, correspond to "Knowing About Music," "Listening to Music," and "Reading Music" in THE MIGHTY SEVEN. Similarly, Bloom's level three, applying, corresponds to "Producing Music;" level four, analyzing, to "Analyzing Music Historically, Theoretically, and Culturally;" level five, synthesizing, to "Creating Music by Composing, Arranging, and Improvising;" and level six, evaluating, to "Evaluating Music."

Choosing Levels

Once the concept level learner outcomes have been determined, the learning level sequence should be assigned. The committee should review the select concept level learner outcomes to make certain that each of the six levels is well represented. Where there is an insufficient representation of levels, additional learner outcomes at needed levels should be created.

Sequencing Levels

For instance, a student in the first grade may be able to achieve lower through high levels of creative and critical thinking skills. Yet, some students in grade four may be working through the mastery of a level one concept in another section of the document. The levels help educators and learners understand the order in which learning may most readily occur and transpire.

Grades and Levels

The six levels should not be confused with grade levels one through six. There is no intentional association between levels and grades. However, whenever students begin music, they should always commence with level one concept level learner outcomes regardless of their age.

Rationale for Inclusion of all Six Levels Per Grade

The benefit of working from levels one through six is that it provides students with an opportunity to experience a breadth of music experiences including those which stress higher order and critical thinking skills of analysis, synthesis, and evaluation. Many music programs focus learning experiences on the lowest levels of knowledge, comprehension, and application which includes memorization of music facts, listening to music, reading music, and performance of music. Levels four, five, and six should appear at each grade level, because students are capable of analyzing, synthesizing, and evaluating music at all grade levels. The experiences which are designed at these three levels need to be developmentally appropriate for each grade.

Step Four: Time Allocations

Discussion should commence about the amount of time which should be allocated to music education to achieve learner outcomes in each course. The overseeing committee should make certain that State Board of Education Rules are met at this point. Pupil-staffing ratios, balanced instructional time allocations, and district clock hour requirements should be addressed to assure compliance.

Step Five: Identifying Courses for Learner Outcomes

Ideally, music courses should be offered which require students to develop proficiencies of concept level learner outcomes as a part of step five. Courses, defined already by the district, may be retained when they provide a comprehensive review of concept level learner outcomes. In order to accommodate identified additions or changes, the district may rename courses to match ends. Regardless of their title, music courses should be recommended by the music staff to the overseeing committee indicating in which courses the additions and changes of learner outcomes will occur.

Achievement Expectations

Expectations for student achievement should be established. The expectations pertain to the predetermined depth and breadth to which learning should occur. Some concept level learner outcomes will be introduced, whereas others will be mastered and/or reinforced. The expectations required by a district should be considered relative to time allocated for music, the educator providing instruction, and the learning setting where music instruction occurs.

Step Six: Courses Recommended To Local School Board

Once the overseeing committee reaches consensus about course titles and descriptions, time allocations, and student performance expectations, the recommendations should be presented to the local school board for endorsement and publication in the local school and community newspaper.

Concept Learner Outcomes Impact on Instruction

Desired additions, deletions, and modifications of the concept level learner outcomes generally impact on both the style and content of music instruction. Changes in instruction can come about when existing courses are renamed, old courses are removed, or new courses are designed.

Long-Term Changes

Some members of the music staff may resist changes unless the curriculum review cycle is structured with a series of long-range staff development experiences which are shared between music staff, monitored by administrators, and evaluated by staff and administrators. Staff development experiences should be shared with fellow music educators at regularly scheduled staff meetings. Additionally, proposed changes should be monitored and evaluated for their contribution and impact on the music program by the music educator making the changes and the district curriculum facilitator.

Recognition for Success

Music staff members should feel that their changes in instructional content and behavior make a difference, are meaningful, and are purposeful for the good of the students. Music educators and school administrators need recognition when the changes which they committed to make are realized as school-management partners of success. Their contributions to the advancement of music in the school and community shouldshould be publically recognized at this stage and at all other stages.

Negotiating a Fair Share of Change

The music staff members should examine all new concept level learner outcomes and determine areas where they feel their greatest contribution may be, where growth is most desired, and where they are willing to change their behaviors. From these identified areas, negotiation between music staff members should continue until consensus is again reached. One rule should be preserved in the process: everyone should commit to making changes, if needed, and should agree to participate equally in those changes.

Role of Staff Development Experiences

Necessary staff development opportunities should be identified with each contracted area of change. For instance, an individual or group may focus on world music through an integrated studies approach. The district may allocate staff development funds to bring an expert to the district to

benefit music staff members. Or. a group of districts may jointly sponsor a staff development event which improves music education within a region.

Identifying Improvements

Each staff member should identify which improvements are being sought, how success may be identified and measured, and how impact on students will be determined. Reports of these changes may be predetermined at meetings throughout the year. This process enables all music staff members to benefit from the changes of a few.

Stage IV: IMPLEMENTATION

Integrating Learner Outcomes into Music Instruction

Course/Grade Outcomes

The implementation stage provides the district with an opportunity to put the learner outcomes, identified in the **Create** stage, to the practice of teaching music. Prior to this stage, the concept level learner outcomes have been identified along with essential outcomes. The courses in which those outcomes have been clustered have been determined by the overseeing committee from recommendations from the music staff. Additionally, staff development opportunities have been chosen, budgeted, or arranged to assure that the new learner outcomes are represented.

Learner Outcomes Identified for Courses

Each music course should show a progression of select learner outcomes for instructional emphasis of introduction, mastery, or reinforcement. This may be charted out as in the Appendix. Although there may be some overlap of instruction from one course or grade level to another, music staff should exercise great care to make certain that there is no duplication of mastered concepts. One example of such duplication of efforts occurs in schools where the families of instruments are taught and mastered but later "re-taught" at each grade level. Because of the breadth of experiences offered in this publication, emphasis is being placed on careful delegation of responsibilities for instruction.

Time Allocated for Music

Time should be allocated daily for music instruction at the elementary grade level, should meet the state minimum requirements for clock hours at the middle school and senior high levels, and should be scheduled at a time conducive for recruitment and retention of music throughout grades due to the composition of music production ensembles.

Scheduling

Music ensembles should not be scheduled to compete with one another, nor should they be offered at a time during the day when optimum attendance is not possible. Music edu-

cation ensembles provide academic development of students as well as socialization needs pertinent to the morale and overall "spirit" of the school. Great care should be invested to preserve the value of music in the school for future generations.

Staffing

Staffing allocations should be based on music education courses with concept level learner outcomes. Consideration should be given for assignments which are based on music education licensure, staff development experiences, and areas of negotiated change when assignments are made. If courses require additional staffing, recommendations for added staffing needs should be directed to the school board through the curriculum facilitator so that staffing projections are timely. Many districts will require the overseeing committee to develop a rationale statement for such changes in staffing allocations.

Unit Outcomes

Units into which learner outcomes may be clustered for each class should be determined by the music staff. Some districts may choose to develop unit topics around the headings observed in Chapter Three. For example, the heading C8b pertaining to "feelings evoked through music" may be titled, "How Music May be Used to Manipulate Consumers' Feelings When Buying Products." The units should include the kinds of lessons which are needed to introduce, emphasize,master, or reinforce the learner outcomes in each of these units.

Examples of Lessons

To better clarify how a unit may be "translated" into lessons, examples describing three lessons are provided below. They are taken from learner outcomes 1-3 from the same section, C8b mentioned above.

Lessons from Learner Outcomes

Lesson one may be centered around a student discussion about how ideas and feelings may be expressed through select music examples from the music educator and the students (outcome C8b1.). Lesson two may include an analysis of television advertising commercials to determine how commercials are designed to evoke, provoke, or inspire feelings. The videotaped examples may be selected by the music educator or students based on criteria predetermined in class (outcome C8b2).

In this lesson, it might be particularly interesting to change the music backing up the commercials to determine what the impact of sound quality, tempo, and volume may be when evoking moods. In the third and final example, the students may develop an essay which describes their personal feelings which are evoked through a select piece of music. The essays, when shared by volunteers in class, may substantiate for students that feelings may be quite diverse, completely appropriate, and yet inspired from the same music example (Outcome C8b3).

Learning Site

The committee should determine what and where the best environment(s) may be for the learners when instruction is planned. Classrooms of individual and groups of students create the traditional setting for music instruction. However, some of the optimum settings may be at the artist or musician's production site where music is created, performed, or discussed. Therefore, field trips should be planned into each year's instructional format for units which focus on external resources within the community.

Budgeting for Music Education

A review of the current and requisite facilities and equipment for the identified learner outcomes should be articulated by the committee from information provided by the music staff and administration. The materials chosen should be relevant and tied to current research methodologies.

Relevant technologies should be included in the review at this time. Maintenance and expansion capabilities of all equipment and materials should be considered at this point as well.

Music educators and administrators should coordinate their efforts to develop long-range budgetary recommendations with the committee's assistance. It is especially important for long-range budgetary projections to be complementary to assure ongoing district commitment at all staffing and administrative levels. Budgets should be adequate to carry out instruction of the identified learner outcomes.

Extracurricular Music Program Opportunities

Only after the curriculum has been created and plans for its implementation are established should opportunities for music experiences before or after the regular day be scheduled. This will prevent overstaffing, exploitation of students, and mixed messages from school districts about contractual expectations. Whenever possible, the music staff and overseeing committee should validate the experiences provided beyond the school day by making certain that those experiences coincide with the district learner goals and program level learner outcomes.

Reporting Progress

The music staff may wish to report individual or group success in implementing changes in the new music curriculum at staff meetings. Or, the district may establish a more fomal process through the curriculum facilitator's office. In some cases, performance expectations of teachers may be tied to these commitments for change. These reports may be presented at predetermined, regularly scheduled music department meetings throughout the year. This will enable all music staff to benefit from the identification of new course materials, instructional approaches, or staff development events. Staff development opportunities may include workshops, seminars, courses, mentorships, or site visitations where modeling of desired changes occurs.

Contributions from the ACE Project

Many examples used in this stage were created from assignments which were submitted from music educators who participated in the ACE program, a project supported by a grant from the National Endowment for the Arts and sponsored by the Minnesota State Arts Board, and the Minnesota Department of Education with the Minnesota Alliance for Arts in Education and the Minnesota Center for Arts Education. Contribution to this chapter were made by ACE participants, Norene Shephard, Dawn Plaugher, Jerry Kaldor, Connie Nelson, Phil Burkhart, Dale Branstner, Kathryn Larson, Christine Gustafson, Larry Babiracki, Bradford Hagen, Larry McCaghy, P. Brett Smith, and Jim McLeod.

Stage V: EVALUATION

Assessing Student Achievement

The evaluation stage has been developed for two purposes: to provide districts with information about assessing student achievement based on learner outcomes and teacher success with the newly created learner outcomes. This stage describes the steps which may be included when piloting the music courses as designed in this model.

Pilot Testing the Music Curriculum

Instructional and learning success may be determined by conducting a pilot study of the new music curriculum. The study should be planned by members of the district evaluation staff in a manner which ensures assessment of student and educator achievement in areas of designated improvement.

Monitoring Progress

Some districts may pilot the learner outcomes by monitoring progress quarterly. This may be conducted by the curriculum facilitator with music staff using a form developed by the district. Generally, the progress should be summarized in a report at the end of the first year. That report may include suggested areas of improvement and expansion by members of the music staff in cooperation with the curriculum facilitator. This will provide for a positive, non-threatening environment in which risk is considered positive and progressive.

Assessing Student Progress

Student achievement may be determined by administering evaluations which measure student performance in concept learner outcomes. Testing instruments may be developed by local school districts, commercial publishers, and the Minnesota Department of Education.

Minnesota State Test Itembank

The Minnesota state test itembank is a collection of test items which match or correspond to each music concept level learner outcome. It may be the ideal evaluation resource, because it is tied directly to each concept level

learner outcome to provide a criterion-referenced testing resource. Some of its items will be provided with aural stimuli and guided lists of music repertoire for use with lesson materials.

Student Evaluation

Individual and group evaluations are essential in music, and generally this includes some aspect of music production. Achievement often depends upon a student's ability to perform alone or with others. One way to evaluate student achievement in groups is to arrange for a demonstration production of individual and small group projects which students and staff design from criteria of success. This may include essays, poems, art works, and integrated studies built into concerts. This approach is interesting for the audience, and this encourages evaluation after the production through the use of videotapes. This is a particularly fulfilling way for students to learn how to judge success when they participate in developing the standards for excellence and when they can recognize achievement with peers.

Evaluating Student Progress

A sample of the essential outcomes, underscored in Chapter Three, will be used to create test items for the 1992 Minnesota Department of Education statewide music education assessment. The music staff should examine ways in which students may be evaluated to determine what they have learned and to what extent learning has occurred at a variety of levels of both cognitive and affective development. There are prepackaged and commercial tests available for this purpose as well as the Minnesota test itembank.

One of the most effective ways to determine what students know and are able to do is to evaluate them upon entry into a program and to monitor their progress through evaluations at various points during the school year.

Student achievement may be determined at various intervals throughout the year. One of the effective ways of determining student instructional needs to assess their knowledge, skills, and attitudes at the beginning of the course. If a majority of the students have mastered a concept learner outcome, it may not be appropriate to teach that concept again.

Repeat Testing

Administering the same instrument immediately after instruction has been provided may be vital for determining the students' ability to grasp concepts which are introduced in class. Testing should occur again at a later date for concept level learner outcomes which require mastery.

Learning Styles, Readiness, and Reinforcement

When a majority of the students do not understand a concept, the music educator may wish to introduce, emphasize, and reinforce the concept learner outcome through repeated lessons using a variety of instructional techniques. This is a critical consideration, because students have diverse readiness levels, they grasp concepts at various paces, and their styles of learning and integrating information may not occur in the first or second presentation of information. Also, this check to determine progress will help an educator know when concepts have been inappropriately realized.

This timeline of one year may not be an adequate timeline for determining mastery of some learner outcomes, and allocation for this time differential should be planned by the school district administrators who oversee this portion of the cycle.

Monitoring Change in Instruction

The overseeing committee should meet at no fewer than two times during the year to assess progress, determine areas where flexibility and immediate change are necessary, and to monitor progress of teachers and students through the change. This is especially critical for those areas where changes were negotiated and staff development experiences were provided. Remember, enough time should be provided between inservice experiences and the actual changes of behavior in teachers and their students. Many districts provide for evaluation checks over a two-year period for this reason.

Teacher Self-Assessments

This is also the stage where teachers may conduct a self-assessment to determine whether their changes have been significant and effective in areas where new learner outcomes were explored. This may come about through reports by staff to the music department after inservice and again after implementation into courses. Often, the music educator will not be required to report back on student achievement after the change area has been adopted into the instructional setting. Therefore, without this step of accountability and reinforcement of change, behavioral modifications are short-lived or not instituted into the classroom practices.

Stage VI: RENEWAL

Recognizing Achievements and Determining Areas Where Growth Needs Should be Targeted

One of the most important stages of the curriculum review cycle is the **renewal** stage.provides the district with an opportunity to retrace its journey in each of the previous stages, recognize success, streamline efficiencies, and improve the quality of instruction in the stages of the next cycle.

The **renewal** stage is also a time to celebrate those positive changes which have enhanced the professional careers of educators and the growth of students. Successes should be recognized, non-productive behaviors eliminated, and areas of improvement identified and adopted. Public recognition should occur at a local school board meeting for contributions made by committee members and the local school board.

The overseeing committee should use the **renewal** stage as a type of "exit interview," in which members evaluate the previous five stages. All of the stages should be examined from a broad perspective before they are activated in the new curriculum review cycle.

The overseeing committee should make a list of recommendations which will help the next committee prevent mistakes and create a greater impact on learners. For instance, the current values and beliefs, mission, philosophy, and goals, though inherently replicable, may need some refinement and updating.

The last step in the **renewal** stage is to develop criteria which may be used to select the next overseeing committee. The criteria may be used to motivate members for deeper commitment, increased efficiency, and improved resluts. Some members should remain on the committee, because they provide a sense of continuity: music staff and district curriculum facilitator.

Appendices

Appendix A

Curriculum Review Cycle
The Development of Learner Outcomes for Music Education

Overview of Learner Outcomes for Music Education

Model Learner Outcomes for Music Education includes an identified series of concept statements which are the primary areas in music for which learning opportunities are provided. These statements create the "body of knowledge" which is used for music instruction and learning.

The Minnesota curriculum review cycle encompasses five years of research through evaluation stages. From 1986-1989, the first three years were used to research, design, and create **Model Learner Outcomes for Music Education**. The steps in that process are outlined in this section.

Year One: Research as a Tool of Reflection

From 1986-1987, three major activities were undertaken to design the current model learner outcomes for music education.

The first generation music curriculum development publication, **Some Essential Learner Outcomes in Music Education**, was examined by the presidents or chairs of each music and arts education organization affiliated with the Allied Music Organization (AMO). The AMO members were interviewed to determine ways in which to strengthen the content and use of the model learner outcomes for future music education practices.

In addition, these leaders were asked to identify one member of their organization who could contribute experienced perspectives in the development of **Model Learner Outcomes for Music Education.** The leaders, nominated by the AMO, became members of the Music Learner Outcomes Committee.

A subcommittee of that group, the planning committee, was then appointed, convened, and planned how the new model learner outcomes for music education might best reflect teaching practices from current research findings. In addition, the subcommittee chose a design which reflects current and predicted needs and desires of students in music.

The planning committee examined five areas of music education:

1. The disposition, career preparation, and staff development needs of music educators;

(A checklist was created which described possible characteristics and qualities of education and music education. It was used at each music model learner outcome workshop held in year three. Tabulations of preferred teacher descriptors were summarized and appear in the Appendix of this document.)

2. Theories of various creative and critical thinking skills advocates (e.g., Bloom's cognitive taxonomy);

(Bloom's cognitive taxonomy was developed into a format which included a description of each taxonomy level, a list of verbs used to delineate each description, and adaptations of those levels to music education. The six levels of Bloom's taxonomy adapted to music education appear in the appendix of this document.

Blooms' cognitive levels were then used to form the basis for the "Mighty Seven," seven basic outcomes which were designed for music education. Those outcomes form the basis upon which a balanced curriculum in music education may be developed, including: knowing about music, listening to music, producing music, reading and writing music, analyzing music, creating music, and judging music.)

3. Various methodologies which are incorporated into an eclectic approach to music teaching and learning;

(A description of the music teaching approaches was created to support the use of combined methodologies toward eclectic instruction in Minnesota. This position is valued because of research conducted in Minnesota. Statewide music assessment data were compared with survey findings at about the same period. It was discovered that students who studied with music specialists, who incorporated eclectic approaches to music instruction, performed better on the statewide music assessment. The methodologies used for music instruction are reviewed in the Appendix.)

4. Development of an approach to teaching beyond traditional performance skills emphases; and

(Music instruction in most Minnesota schools relies heavily on performance and skills instruction courses at the secondary level. A desired and balanced approach to music instruction is sought to retain breadth and academic focus.)

5. Solicitation of current data about the status of music and the arts in Minnesota.

(Available data regarding the status of music education in Minnesota was neither extensive enough nor current enough to suffice for reporting purposes in this document. The statewide music survey, designed in the academic year of 1987-1988, was administered to every music educator in the winter of 1988-1989. The findings from district respondents in ninety per cent (90%) of the districts were analyzed, the findings of which will be published in the ***Guide*** *in the spring 1990, as a companion publication to the* ***Model Learner Outcomes for Music Education****.)*

Year Two: Creating Model Learner Outcomes and Setting the Structure for the Test Itembank

The model learner outcomes evolved from three years in a five-year curriculum development process. Each year of the curriculum development process was carefully designed to involve diverse groupings of individuals and organizations and to represent the vision of what students should know, do, value, or respond to as a result of participation in music education opportunities.

The original twenty-member Learner Outcome Committee began its six-day process by reviewing the SELO document and discussing possible formats for the new document based on adaptation of Bloom's taxonomy in music education. In addition to the committee members, advisors were consulted for particular needed areas of the curriculum design. The advisors included composers, performers, musicologists, ethnomusicologists, historians, music therapists, college and university musicians and educators, public and non-public school educators and administrators, curriculum generalists, business people, national leaders and authors, and arts administrators.

By the end of the year, the format for the curriculum was defined; outcomes were selected, rewritten, or created; and the structure of the itembank was determined. Innovations which might advance the quality and effectiveness of instructional delivery in music education were sought at this point. The format included sections on music elements, representative music, music affect, and music and society.

Labels for gender fair outcomes were not designed as separate entities. Instead, all outcomes were targeted for men and women, boys and girls. Music production replaced music performance, which made way for an expanded use of music making, including the technologies which advance music creation and analysis.

Year Three: Learner Outcome Workshops Review of the Penultimate Draft

During the academic school year 1988-1989, workshops were conducted in twenty-four regional locations throughout Minnesota. Those workshops included regional and state-sponsored events and

national presentations sponsored by the Minnesota Department of Education. The workshops were designed to raise the awareness of educators and administrators about the process one may use to format a curriculum using the learner outcome document and to generate interest and ownership in its adoption at local school district levels. A draft copy of the learner outcomes was distributed to solicit suggested areas for improvement from music educators, administrators, students, and pre-service music educators who attended workshops or presentations. Ideas contributed to the Department were incorporated into the document before it was published.

Additional Aspects of the Minnesota Curriculum Review Cycle

Music Licensure and Certification Improvements

During year three, the 1982 certification guidelines of preservice music educators were reexamined and modeled after **Model Learner Outcomes for Music Education.** This stage was added to carry a consistent message to and from colleges and universities about the important functions which the new document may sustain in the curriculum development and evaluation phases of music education. In addition, a philosophy which stresses a renewed commitment to a balanced curriculum was made. This enhances the notion that music educators, regardless of their course assignments, are by title music educators with specialized performance capabilities.

Humanities and Gifted Education Outcomes Incorporated

The humanities learner outcomes and gifted education learner outcomes were written and incorporated for inclusion in the **Model Learner Outcomes for Music Education** document. This addition assured that an integrated studies vision for music education reinforced the teaching of aesthetics, humanities, and exceptional needs students.

Textbook Companies Develop Correlations

Several textbook companies publish sequential lessons of breadth and scope for music instruction. Each company was asked to correlate the model learner outcomes with its book series for each grade level. From the correlations, appropriate adaptations of the learner outcomes could be implemented by school districts at building levels. School districts may analyze the correlations to determine which items are suitable for their district and whether needs are best met through one or a combination of the available text products.

Years Four and Five: Inservice, Implementation, and Renewal

From 1989-1990, the implementation stages of the outcomes were developed as a means of providing school districts with one model which they might use to develop a music curriculum at the local school district level. The process design for curriculum implementation was explored through the summer, 1989 ACE (Artists Curriculum Expertise) music workshop.

ACE was supported by a grant from the National Endowment for the Arts in cooperation with the Partners, a consortium of public and non-public arts organizations in Minnesota. The weeklong workshop was designed to assist school districts with processes which might lead to the development and implementation of an efficiently and effectively formatted music curriculum suitable for individualized district needs.

A report of the 1988-1989 statewide music survey findings will be completed and published in the **Guide**. It will include conclusions and recommendations with available and expanding technologies.

From 1990-1991, a study of local school district implementation processes will be conducted to determine where the model is most useful in school districts. In addition, other districts will receive inservice using the best component features of the implementation model within a school district's PER cycle.

Appendix B

Glossary

AFFECTIVE - The domain of learning that is primarily concerned with the development of attitudes and values; deals with emotions, feelings, likes, and dislikes; the other domains are the psychomotor and the cognitive.... One of the domains; includes those outcomes which are emotional, feeling, attitudinal, or valuing in nature.

APPLYING - The middle level of the cognitive domain, corresponding to the third level of Bloom's Taxonomy of Cognitive Development: applying.

ASSESSMENT - Testing, measurement, evaluation of performance; the item bank proposed for each Model Learner Outcomes document is part of the Minnesota Assessment Program.

COGNITIVE - The domain of learning that is primarily concerned with the development of knowledge and skills; associated with mental or intellectual outcomes; involves rational and analytical thinking processes; ranges from rote learning of facts to problem solving; the other domains are the psychomotor and the affective.... One of the domains; includes those outcomes which are mental or intellectual in nature.

CLUSTER - A term used in the Minnesota item bank to indicate a lesson level learner outcome.

CONCEPT LEVEL LEARNER OUTCOMES - (formerly called unit level learner outcomes) are statements of the primary learnings in the subject area for which learning opportunities are provided. These define the "body of knowledge" that make up the subject area.

COURSE LEVEL LEARNER OUTCOMES - The compilation of concept level learner outcomes that are incorporated into the instruction designed for a specific course or program. The outcomes for any one course or program shall be drawn from a number of different subject areas.

DOMAIN - A sphere of function; field or area; used to classify the three types of development, behavior or learning: affective, cognitive, and psychomotor; categories of outcomes.

ESSENTIAL LEARNER OUTCOMES - A sample of the unit level learner outcomes in each subject area. The sample for each is selected based on the criteria that: a) they are central to understanding the subject matter, b) they are of lifelong importance to the learner, and c) they are representative of the full range of knowledge through integration cognitive and affective outcomes.

EVALUATING - The highest level of the cognitive domain, corresponding to the fourth level of Bloom's Taxonomy of Cognitive Development: evaluating.

GENDER-FAIR EDUCATION - The educational processes that foster knowledge of, respect and appreciation for the historical and comtemporary contributions of men and women to society, as well as those educational processes that reflect the wide variety of roles open to both women and men; conscious use of inclusive language to support these objectives.

GOAL - The purpose of an endeavor; a desired end result; may be more idealistic than an objective, which is seen as attainable by practical means. Statements that specify the next step toward attainment of one or more elements of the vision. The learner goals provide definition for the element of the vision that describes learning. The administrative goals address elements within the vision that are to be acted on during the current year.

INTEGRATING - The level of the cognitive domain, which corresponds to the fourth, fifth levels of Bloom's Taxonomy of Cognitive Development: analysis and synthesis.

INSTRUCTION - A process to design and implement learning opportunities that focus on the stated outcomes and that use assessment data as a decision-making base.

KNOWING - The lowest level of the cognitive domain, corresponding to the first two levels of Bloom's Taxonomy of Cognitive Objectives: knowledge and comprehension.

LEARNER GOALS - The knowledge, skill, and affect that a learner can expect to achieve as a result of active participation in K-12 public education. They are based on the presumed intellectual, social, emotional, physical, and career/vocational needs of adults in contemporary society.

LEARNER OUTCOME - A knowledge, skill, or affect to be developed by learners (as a result of active participation) or students (as an expectation of participation) in a planned learning experience. Outcomes must be written at six levels of specificity, most general to most specific: learner goals, program, concept, course, unit, and lesson outcomes.

LESSON LEVEL LEARNER OUTCOMES - A series of statements, adopted by a teacher, to define the purpose of a specific lesson. All of the lesson outcomes for a unit outcome make up the steps through which the unit outcome will be achieved.

MISSION - A clear statement of purpose; a statement that provides a common direction for all involved persons and groups; ultimately, the basis for accounting for the success of an endeavor. The definition of the scope of responsibilities for those who work within the organization. A statement of purpose for Public Education in Minnesota, the State Board of Education, and the Department of Education.

MODEL LEARNER OUTCOME DOCUMENTS - The second generation effort of the Minnesota Department of Education to develop outcomes in each discipline. They are coordinated in that all subject areas use the State Board learner goals as a reference point and the same language, criteria, definitions, and format. They are recommendations for a full K-12 program in the discipline that districts use at their discretion.

MULTICULTURAL EDUCATION - The educational processes that promote knowledge, understanding, and appreciation of the cultural diversity of a pluralistic society. In the United States, special emphasis shall be placed on Asian Americans, Black Americans, Hispanic Americans, American Indians, and handicapped individuals. In other societies, equitable treatment shall be accorded all groups represented in the culture.

MULTICULTURAL/INTERNATIONAL EDUCATION - An educational program that helps students develop the knowledge, skills, and attitudes needed to contribute effectively in an interdependent world characterized by diversity and limited by unequal distribution of natural resources. A multicultural/international perspective means viewing the world and its people with understanding and concern. Understanding requires knowledge of, and respect for, differences and similarities of the world's people, the process of development, and how goods, services, and ideas are exchanged. Concern necessitates assuming responsibility for the needs of all people and commitment to finding just and peaceful resolution to global issues. The desired outcome of multicultural/international education in Minnesota is to enable citizens in our democracy to participate more actively at local, state, national, and international levels.

An international perspective means viewing the world and its people with understanding and concern. Understanding requires knowledge of, and respect for, differences and similarities of the world's people, the processes of development, and how goods, services, and ideas are exchanged. Concern necessitates assuming responsibility for the needs of all people and commitment to finding just and peaceful resolution to global issues.

OUTCOME BASED EDUCATION (OBE) - Education programs designed and implemented in a manner that assures alignment of three basic elements: learner outcomes, an assessment and feedback process, and an instructional process.

PHILOSOPHY - A statement or system of motivating concepts, beliefs, or principles; a basic theory or viewpoint; the highest or second highest element in the hierarchy of statements leading to the development of learner outcomes; the others are values, mission, and goals.

PROGRAM LEVEL LEARNER OUTCOMES - The learner outcomes that encompass the scope of the contribution that each subject area makes to the full range of learner goals. These serve as the basis for development of all curriculum in that subject and for integration of that subject into other programs. The learner outcomes that define the scope, the intended breadth of study, of a subject area. They represent the contribution that the subject area makes to the full range of learner goals.

PYSCHOMOTOR - The domain of learning that is primarily concerned with the development of muscular strength and coordination; associated with outcomes that are physical or manipulative in nature; the other domains are affective and cognitive. One of the domains includes those outcomes which are physical or manipulative in nature.

SOME ESSENTIAL LEARNER OUTCOMES (SELOs) - The title given to the first generation documents developed by the Minnesota Department of Education (1976-84) to identify some of the learner outcomes in each subject area. They were developed for district use at their discretion

STAFF DEVELOPMENT - A process to insure that opportunities for staff to grow and improve in their work and to maintain professional relevance are provided.

SUB-CLUSTER - A term used in the Minnesota item bank to indicate a major subdivision of a cluster.

UNIT LEVEL LEARNER OUTCOMES - A series of statements, adopted by a teacher, to define the scope of an instructional unit. The total listing of unit outcomes for any one course or program are the steps through which the course outcomes will be achieve.

Appendix C

Bloom's Cognitive Taxonomy
Adapted to
Minnesota Model Learner Outcomes for Music Education

Knowledge

Knowledge requires the ability to remember previously learned material. It may include recall of materials, terminology or specific facts pertaining to processes, trends, categories, classifications, methodologies, criteria, principles, theories, generalizations, and structures.

KNOWING means that the student RECOGNIZES or RECALLS information. Emphasis is on one's ability to remember.

Indicators:

Defines
Enumerates
Labels
Lists
Matches
Names
Outlines
Recalls
Recites
Reproduces
Selects
States
Underlines

General Goals:

Knows characteristics of musical forms and styles, composers, musicians, periods, and works.

Knows common terms, symbols, and signs.

Knows instruments by sight and sound.

Knowledge

Knows rhythm patterns.

Knows tonal patterns.

Comprehension

Comprehending requires the ability to grasp the meaning of material. It may be shown by translating material which may be presented in a variety of forms such as paragraphs, tables, charts, graphs, or cartoons. Comprehending requires translating this material from one form to another (aural or visual expression to verbal form, symbol to performance), interpreting material (explaining or summarizing) and estimating future trends (predicting consequences or effects). Comprehending goes one step beyond the simple task of remembering material and presents the lowest level of understanding.

COMPREHENDING means that the student has the ability to make inferences or to solve problems when told what to do.

Indicators:

Converts
Describes
Edits
Explains
Expresses
Extrapolates
Generalizes
Gives
Identifies
Paraphrases
Provides examples
Recognizes
Rewrites
Summarizes

General Goals:

Recognizes the form of music compositions.

Describes the meaning of dynamic symbols, musical directions, etc.

Identifies the essential sections of musical form in a composition (i.e., listens and labels forms such as A B A C A).

Application/Production/Performance

Applying, producing, and performing means that the student has ability, when facing new problems or situations, to reach into memory and decide which concepts and principles to use appropriately to solve problems at hand. This may include the application of such things as rules, methods, techniques, concepts, principles, laws, and theories. Learning outcomes in this area require a higher level of understanding than those under comprehension because they require knowledge and comprehension without external direction.

Indicators:

Applies
Changes
Constructs models for solving problems
Demonstrates
Depicts
Discovers
Employs guides (maps, charts) to new situations
Interprets
Extends
Manipulates
Modifies
Moves
Operates
Participates
Performs
Plays
Predicts
Prepares
Produces
Reads
Rehearses
Responds
Shows
Sings
Solves
Translates
Uses rules, laws, and generalizations

General Goals:

Translates (reads) rhythmic and tonal patterns from iconic notation (i.e., by clapping hands or with rhythm sticks or by singing or playing an instrument).

Performs tonal patterns from notation.

Performs rhythmic patterns from notation.

Applies musical signs and symbols as found in music.

Participates in movement activities.

Responds to a conductor.

Demonstrates rehearsal decorum and appropriate attitudes (i.e., attention, cooperation, and involvement).

Analysis

Analysis requires the ability to break down material into its component parts so that its organizational structure may be understood. This may include the identification of the parts, analysis of the relationships between parts, and recognition of the organizational principles involved. Analysis requires a higher intellectual level than comprehension and application, because it requires an understanding of both the content and the structural form of the material. The material must be new to the student.

ANALYSIS means that the student distinguishes fact from hypothesis, relevant from extraneous materials, and in covert assumptions.

Indicators:

Analyzes
Breaks down
Categorizes
Determines
Diagrams
Differentiates
Discriminates
Distingushes
Identifies
Illustrates
Infers
Outlines
Points out
Relates
Selects
Separates
Subdivides

Generalize:

Analyzes a music performance using musical terminology.

Relates the common elements (rhythm, form, and texture) common to various art forms; music, visual art, theater, and dance.

General Goals:

Relates the function of each of the various elements to the overall style of the composition.

Categorizes musical examples and gives reasons.

Analyzes the form and structure of a choral score.

Determines the organizational structure of a work of art, writing, or music.

Synthesis/Production/Performance

Synthesis/Production/Performance (higher level) requires the ability to put parts together to form a new pattern that emphasizes orginality and creativity. It involves the production of a unique communication, story, musical composition, joke, work of art, a plan of operations (research proposal), or a set of abstract relations (schemes for classifying information).
Synthesis/Production/Performances stress creative behaviors, with major emphasis on the formulation of new patterns or structures.

SYNTHESIS/PRODUCTION/PERFORMANCE means that the student analyzes a phenomena to formulate a hypothesis to explain factors involved.

Indicators:

Assembles
Combines
Compiles
Composes
Consolidates
Constructs
Creates
Devises
Designs
Formulates
Generates
Invents
Improvises
Manipulates
Modifies
Organizes
Plans
Rearranges
Reconstructs
Reorganizes
Revises
Rewrites
Synthesizes

General Goals:

Manipulates elements (i.e., short rhythmic patterns, pentatonic scale, natural sounds, 12-bar blues) to improvise.

Formulates a new system for classifying compositions, events, or ideas.

Constructs a new means of producing sound.

Composes a music example.

Evaluation

Evaluation requires the ability to detect fallacies in reasoning and to judge the value of material (critique the suitability of design for a specific medium for a work of art to standards of a particular period), of a musical composition to the characteristics of a particular style) in terms of specific criteria. The judgements are based on definite criteria. Either internal (organization) or external (relevance to the purpose) evaluating means the student determines the criteria or it is given to them. Evaluating contains elements of all other categories, plus conscious value judgements based on clearly defined criteria.

Indicators:

Appraises
Assesses
Compares
Concludes
Contrasts
Critiques
Defends
Discriminates
Estimates
Evaluates theories or generalizations
Explains
Interprets
Judges
Justifies
Rates
Relates
Selects material or conditions
Supports

General Goals:

Critiques a performance with regard to tone, blend, balance, style, etc.

Defends choices of music through a critique of a musical performance.

Appendix D

Tables for Local School District Curriculum Design and Implementation for Music Education

The handouts prepared in this appendix may be used by local school districts to reinforce the descriptions of change included in the **Model Learner Outcomes for Music Education** publication.

THE "MIGHTY SEVEN"

MINNESOTA MODEL LEARNER OUTCOMES FOR MUSIC EDUCATION

Alignment by Taxonomies, Levels, and Outcomes

Test Itembank Cognitive Taxonomy	Bloom's Taxonomy	Learner Outcomes in Music Education by Level
KNOWING	Knowing	Level One Knowing About Music (Memorizing Music and Recalling Facts)
APPLYING	Comprehending	Level Two Listening to Music
	Producing	Level Three Producing or Performing Music (Singing, Playing Instruments, Moving, and Conducting Music)
	Applying	Level Three Reading and Writing Music
INTEGRATING	Analyzing	Level Four Analyzing Music Theoretically, Historically, and Culturally
	Synthesizing	Level Five Creating Music (Composing, Arranging, and Improvising Music)
JUDGING	Evaluating	Level Six Making Musical Judgments

Summary of Key Concepts in the Model Learner Outcomes for Music Education

- **Introduction of Balanced Application of "the Mighty Seven" into Daily Instruction**
- **Multicultural/International Foci on World Musics**
- **Gifted and Humanities Outcomes Integrated into the Music Education Publication**
- **Gender Fair Outcomes Integrated Throughout the Document**
- **Music and Contemporary Society**
- **Eclectic Methodologies**
- **Introduction of New Music Course Strategies**
- **Generalized K-12 Licensure Preparation Encouraged**
- **Reading and Writing Includes Actual Scribing of Music**
- **Create/Compose Integrated with Improvisation**
- **Addition of Conducting to Learner Outcomes**

Each Section in the Model Learner Outcomes for Music Education Publication Includes:

Symbols and Terms
Expressive Qualities

Section A Includes the Elements of Music:

- Duration
- Pitch
- Texture
- Timbre
- Dynamics
- Design

Section B Includes Representative Music:

World and Popular Music

- Music of the World with Geographic and Cultural Identification
- Popular Music including Music for Commercially Targeted Purposes

Section C Includes Descriptors about Affect in Music

- Attitudes and Perceptions about Music
- Feelings Evoked through Music
- Behaviors as Response to Music

Section D Includes Daily Living Experiences as a Result of Music in the School

- Music, Arts, and Other Disciplines
- Music and Careers
- Music and Society

MODEL LEARNER OUTCOMES IN MUSIC EDUCATION:

A. THE ELEMENTS OF MUSIC

1. DURATION
- 1a. DURATION DEFINED-NOTE AND REST VALUES
- 1b. BEAT-PULSE
- 1c. RHYTHM-SYNCOPATION, PATTERNS
- 1d. METER-DUPLE, TRIPLE, OTHER
- 1e. TEMPO
- 1f. SYMBOLS AND TERMS
- 1g. EXPRESSIVE QUALITIES

2. PITCH
- 2a. PITCH DEFINED-TONE, INTONATION
- 2b. TONAL SYSTEMS DEFINED
- 2c. TONAL SYSTEMS-INTERVALS
- 2d. TONAL SYSTEMS-SCALES
- 2e. TONAL SYSTEMS-KEY SIGNATURES
- 2f. TONAL SYSTEMS-MODES
- 2g. SYMBOLS AND TERMS
- 2h. EXPRESSIVE QUALITIES

3. TEXTURE
- 3a. TEXTURE DEFINED-THIN, THICK
- 3b. CHORD TYPES-MAJOR, MINOR, AUGMENTED, DIMINISHED
- 3c. CHORD PROGRESSIONS-HARMONIC PROGRESSIONS, TONE CLUSTERS
- 3d. SYMBOLS AND TERMS
- 3e. EXPRESSIVE QUALITIES

4. TIMBRE
- 4a. TIMBRE DEFINED-VOCAL, INSTRUMENTAL, ELECTRONIC, ENVIRONMENTAL
- 4b. TIMBRE-VOCAL
- 4c. TIMBRE-INSTRUMENTAL
- 4d. TIMBRE-ELECTRONIC
- 4e. TIMBRE-ENVIRONMENTAL
- 4f. TONE COLOR-BRIGHT, DULL, LIGHT, DARK
- 4g. SYMBOLS AND TERMS
- 4h. EXPRESSIVE QUALITIES

5. DYNAMICS
- 5a. DYNAMICS DEFINED
- 5b. RANGE
- 5c. INTENSITY-ARTICULATION
- 5d. SYMBOLS AND TERMS
- 5e. EXPRESSIVE QUALITIES

6. DESIGN
- 6a. DESIGN DEFINED-FORM, STRUCTURE, STYLES
- 6b. MELODIC DEVICES WITHIN A COMPOSITION-DIRECTION, CONTOUR, MOTIF, PHRASE, SEQUENCE
- 6c. SYMBOLS AND TERMS
- 6d. EXPRESSIVE QUALITIES

B. INTEGRATING THE ELEMENTS OF MUSIC INTO REPRESENTATIVE MUSIC

7. REPRESENTATIVE MUSIC

- 7a. POPULAR AND WORLD MUSIC DEFINED-TIME AND STYLE
- 7b. SYMBOLS AND TERMS
- 7c. EXPRESSIVE QUALITIES

C. PARTICIPATION IN MUSIC EXPERIENCES

8. MUSIC AFFECT

- 8a. ATTITUDES AND PERCEPTIONS ABOUT MUSIC
- 8b. FEELINGS EVOKED THROUGH MUSIC
- 8c. BEHAVIORS AS RESPONSE TO MUSIC
- 8d. SYMBOLS AND TERMS
- 8e. EXPRESSIVE QUALITIES

D. DAILY EXPERIENCES WITH MUSIC

9. MUSIC AND THE SCHOOL

- 9a. MUSIC, ARTS, AND OTHER DISCIPLINES
- 9b. MUSIC AND CAREERS
- 9c. MUSIC AND SOCIETY
- 9d. SYMBOLS AND TERMS
- 9e. EXPRESSIVE QUALITIES

Appendix E

Chart of Implementation Stages

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CURRICULUM REVI
FOR MUSIC

TASKS TO BE COMPLETED	DESIRED DATE STARTING AND ENDING
STAGE I: DESIGN	
Administrative planning prior to the first meeting	
Identify curriculum review cycle dates and stages of planning tasks and timelines for design, assessment creation, implementation, evaluation, and renewal stages using MDE model	Spring, 1990
Select overseeing committee members	Spring, 1990

DEL
EW CYCLE STAGES
EDUCATION

ES	PERSONS RESPONSIBLE	DESIRED RESOURCES
	Superintendent with the curriculum facilitator and music coordinator	

TASKS TO BE COMPLETED	DESIRED DATE STARTING AND ENDING
Define roles of curriculum review cycle committee members with first letter and agenda	
Determine means for creating consensus and setting decisions	
Outline tasks and timelines for the entire cycle	

S	PERSONS RESPONSIBLE	DESIRED RESOURCES

TASKS TO BE COMPLETED	DESIRED DATES STARTING AND ENDING
STAGE II: ASSESSMENT Determining the present status of music education	
Contact the Minnesota Department of Education Music Education Specialist to secure a copy of the latest music education curriculum publication, State Board of Education Rules, and reports from state surveys	
Secure music education curricula from other local school districts, states, and commercial publishers	
Review music teaching trends and issues in the field of music education from local, state, and national sources	
Identify community values and beliefs statements	

S	PERSONS RESPONSIBLE	DESIRED RESOURCES

TASKS TO BE COMPLETED	DESIRED DATES STARTING AND ENDING
Brainstorm a list which describes an ideal music program from values and beliefs statements	
Submit combined values and beliefs, mission, and philosophy statements with descriptors of ideal music program to local school board	
Develop a local school district survey which describes current music education opportunities and practices, reviews values and beliefs statements, and determines needs and interests for music education within the school and community	
Administer local school district survey	
Collect and analyze data and develop conclusions and recommendations targeting key areas for improvement and change	

S	PERSONS RESPONSIBLE	DESIRED RESOURCES

TASKS TO BE COMPLETED	DESIRED DATES STARTING AND ENDING
Revise descriptors of the ideal music program based on conclusions and recommendations from the survey	
Assemble the assessment report	
Present the assessment report to the local school board for endorsement	
Provide a community recognition event at which awards are presented for service on the assessment committee at the music assessment presentation at the local school board meeting	
Schedule regular awards events at meetings as special recognition for accomplishments on the music education curriculum	

	PERSONS RESPONSIBLE	DESIRED RESOURCES

TASKS TO BE COMPLETED	DESIRED DATES STARTING AND ENDING
STAGE III: CREATION	
Select learner outcomes committee recorder and word processing system	
Timeline for writing learner outcomes determined	
Release time established	
Meetings site selected	
Music education mission, philosophy, and rationale statements written	
District program level learner outcomes created from State Board of Education learner goals and program learner outcomes matched with descriptors of an ideal music program	

	PERSONS RESPONSIBLE	DESIRED RESOURCES

TASKS TO BE COMPLETED	DESIRED DAT STARTING AN ENDING
Music program opportunities matched with program learner outcomes by learner outcome committee to determine where offerings need to be expanded	
Staff development needs identified	
Headings of concept level learner outcomes matched with program learner outcomes	
Music education concept learner outcomes created using Minnesota Department of Education model	
Essential learner outcomes selected from concept learner outcomes	
Levels assigned to learner outcomes	
Courses designed for learner outcomes	

ES D	PERSONS RESPONSIBLE	DESIRED RESOURCES

TASKS TO BE COMPLETED	DESIRED DATES STARTING AND ENDING
Expectations for student achievement determined an introduction, reinforcement, or mastery	
Time allocations determined to meet expectations of student achievement of learner outcomes	
Course titles and descriptions, time allocations, and student performance expectations for music recommended to local school board	
Outdated instructional material identified and removed	
Additions of new learner outcomes are identified	
Changes in instructional content and style of delivery negotiated by music staff	

	PERSONS RESPONSIBLE	DESIRED RESOURCES

TASKS TO BE COMPLETED	DESIRED DATES STARTING AND ENDING
Music staff plan changes through a systematic process of participating in staff development events, reporting where change is desired, monitoring change as it occurs successfully, evaluating degree of attainment of change, and being recognized for making changes which influence students positively	

	PERSONS RESPONSIBLE	DESIRED RESOURCES

TASKS TO BE COMPLETED	DESIRED DATES STARTING AND ENDING
STAGE IV: IMPLEMENTATION	
Courses for music instruction determined	
Determine desired climate for teaching, including review of facilities and equipment for instruction when using learner outcomes as basis for instructional plan	
State Board of Education rule incorporated and time allocation matched	
Scheduling recommendations prepared	
Staffing recommendations submitted	
Unit and lesson outcomes written	

S	PERSONS RESPONSIBLE	DESIRED RESOURCES

TASKS TO BE COMPLETED	DESIRED DATES STARTING AND ENDING
Materials and equipment budget determined for texts and recording instrument	
Text correlations, if appropriate, reviewed	
Extracurriculum courses defined	
Plan for monitoring, reporting, and evaluating instituted	

S	PERSONS RESPONSIBLE	DESIRED RESOURCES

TASKS TO BE COMPLETED	DESIRED DATES STARTING AND ENDING
STAGE V: EVALUATION	
Pilot test the new learner outcomes by assessing student progress	
Develop test items or access state Midibank items using aural music stimuli	
Administer tests prior to and after instruction	
Conduct self-assessment and administrator evaluations of teacher instructional changes	
Develop reports of achievement in institututing the learner outcomes	

S	PERSONS RESPONSIBLE	DESIRED RESOURCES

TASKS TO BE COMPLETED	DESIRED DATES STARTING AND ENDING
STAGE VI: RENEWAL Begin with recognition of achievements of students, educators, administrators, and curriculum committee members in achieving goals in last curriculum review cycle Determine policies for selecting new committee members and for choosing materials, facilities, and equipment Review each of the stages again with a commitment to maintain successful points in the former cycle	

	PERSONS RESPONSIBLE	DESIRED RESOURCES

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